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MIRROR
THE SCREEN AND STAGE WEEKLY

MAY 1, 1920

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Edgar Lewis

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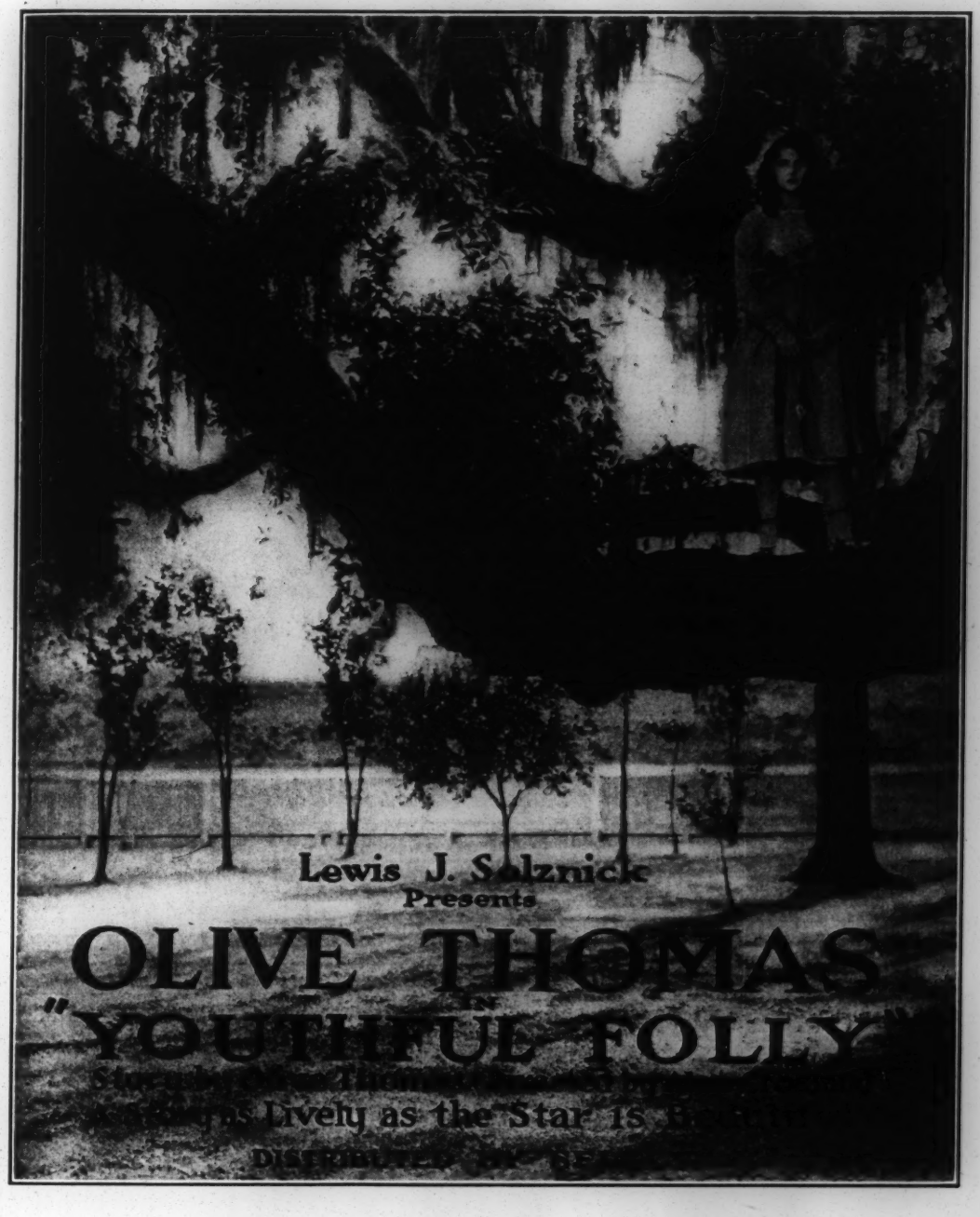
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Published by Dramatic Mirror, Inc., every Friday and dated the following Saturday. Vol. LXXXI, No. 2159, May 1, 1920. $6 a year.
Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920.

THE MARKET PLACE

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ELSIE FERGUSON

DRAMATIC MIRROR

Who has been welcomed back to the stage in "Sacred and Profane Love" after several years devoted exclusively to appearing in Paramount-Artcraft pictures

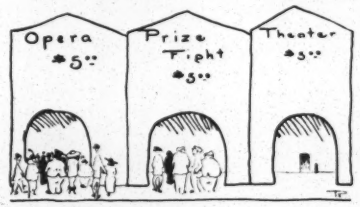
BROADWAY BUZZ

FROM LOUIS R. REID

THERE is a school of playwriting at Harvard. But does it interfere with Harvard's theatrical representations? Not so that Edward Sheldon could notice it. When Harvard comes to Broadway it comes with a frivolous, collegey revue called "Barnum Was Right." carrying typical collegy jokes on prohibition.

Do You Honestly Think

that the dear old speculator-suffering public is going to pay $5.00 for a theater ticket next season? No? Well, it is a pretty safe wager you are right in your conclusion. Eleven dollars for a pair of theater tickets, including the war tax, does seem a bit steep, doesn't it? And the public, outside of the profiteers—not all the profiteers live in or come to New York—will not pay it. They can hear very good opera or see a very good



prize fight for $5.00 a ticket. Oh, you think that the suggestion of $5.00 for theater tickets was merely a "feeler" or a publicity stunt? Well, maybe, you're right.

Putting the Sex in Sextette

As a feature of the presentation of the sex problem photoplay "Why Change Your Wife?" Hugo Riesenfeld, managing director of the Criterion Theater, has added six chorus girls.

Famous Triple Alliances That Have Been Disrupted

Wodehouse, Bolton and Kern
Germany, Austria and Italy
Tinker, Evers and Chance
Corey, Williams and Riter
Julia, Donald and Joe.

Julia, Donald and Joe were one of the greatest alliances of all. For they were immortalized in song. Their alliance seemed permanent. And then Donald left. Julia and Joe, however, continued the partnership, promoting the interests of Dillingham. And now they are to part. Julia and Joe are to star by themselves.

• • •

"No hope for your liquors, your wines or your beers
For the world will be dry in another ten years."
—"Pussyfoot" Johnson.

You Do Not Have to Go

to Nice to see a battle of flowers. Just corral two of our favorite divas—Broadway likes the humbler expression prima donnas—into a theater at one time, one upon the stage, the other in the audience and flowery warfare is on. And strange to say the decision is always a tie. The other night Signorinas Farrar and Muzio stormed each other with orchids and roses and sweet peas at a performance at the Metropolitan bringing such war correspondents as Huneker, Krehbiel and Aldrich to their feet to watch the battle.



The overall movement is known in Germany as über alles. And the idea of über alles caused the whole war.

Let George Do It

seemed to be the spirit back of the old clothes parade Saturday. It was indeed a "thin blue line" that threaded its way up Broadway between the lines of clothing stores and haberdasheries. Onward through shout and cheer, onward through curse and jeer marched the two hundred. Spectators came from Long Island and Yonkers to witness it. Some of them in order to obtain a better view of it hurried to the second or third floor of buildings only to arrive at their vantage points after it had passed by. At any rate, it was an economy parade. There was an economy of numbers.

There Is No Truth

however in the report that Walter J. Kingsley is grooming himself for the Presidency on a freedom-of-the-press platform. For a period of ten days Walter had the freedom of the press not only in New York but all over the nation. Not a day passed that it was not recorded "Walter J. Kingsley, chairman of the parade committee, said." Though Broadway may have had the last laugh Saturday he laughed at Broadway for ten days. And that is a great accomplishment in an era which is generally supposed to be the most sophisticated in New York's history.

Our Own Limerick Contest

He provokes much more than a grin
Whenever his antics begin.
Clownishly funny
(He's getting the money)
He bows to the name of Ed——

A Glutton for Punishment

Chauncey Depew celebrated his eighty-sixth birthday last Friday. He aims, according to report, to live to 100 because he wants to attend four more national conventions. Such an idea might be carried too far. Imagine a dramatic critic at 86 aiming to live to 100 in order to attend four more matinees—one comes every four years—of "Alice in Wonderland."

What Alarums and

excursions, incidentally, over the entrance into the golden gate of Broadway of the movie prospectors! One would think from the hysterical outbursts of Louis De Foe and Kenneth MacGowan that the stage was destined for the dogs next week; that there is nothing now in store for the American theater but a succession of "Blue Flames." Messrs. De Foe and MacGowan forget that there has always been an opportunity for the independent theater. And the latter is even identified with an independent theater organization, the Theater Guild, which has prospered in spite of the indifference of the so-called commercial managers. And they lose sight of the fact that out of the seventy-five dramas produced in New York during a season but twenty-five—a liberal estimate—reach the screen. And what are twenty-five photoplays in the screen world? Not a week's output.

"Peg o' My Heart"

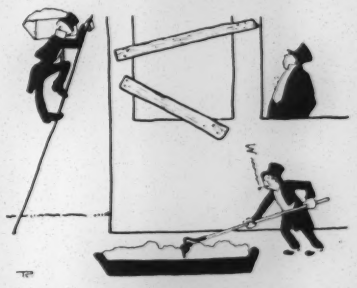
has yet to reach the screen. "Lightnin'" was produced Aug. 26, 1918. It may not reach the screen, if its present theatrical popularity is considered, before 1928. And it may never reach it if Frank Bacon is to confine himself to the play as Denman Thompson did to "The Old Homestead" or Joseph Jefferson did to "Rip Van Winkle."

It Only Goes to Show

what inactivity among the managers produces. One week passes without any new plays, and immediately Messrs. De Foe and MacGowan began to see the looming figure of Lasky, the bogey man of the movies.

Many Are the Workmen

who are finding the overalls campaign expensive for them. And it would not surprise us, if the movement continues, to see bricklayers and carpenters buying full-dress suits for their work. In a topsy-turvy world such a condition would not be out of place. Americans may still have to live up to their musical revues and



their cartoons, and a good many Americans would welcome the chance.

Various News Items That Have Not Been Used for Theatrical Publicity Purposes

"The *night boat* was towed out of its moorings last week and sailed up the Hudson for the first time this season last Sunday night."

"We shall hold the wet forces to the very *letter of the law.*"—William H. Anderson.

"The expiring hours of the Legislature amount to a *scandal* by last minute action on two bills in which it had been reported for several weeks there was 'money.'"

Broadway Primer

(*Third Lesson*)

Q. What is meant by the expression "writing for the ashcans"?

A. "Writing for the ashcans" signifies the grouping of a number of superlatives in a play review into one paragraph or sentence—usually the last in the review—so that the press agent will have an opportunity to use the said superlatives together with the critic's name in the advertisements of the play on the ashcans.

Q. What is a good example of ashcan writing?

A. "The best musical comedy since 'The Merry Widow.'"—Tomkins, *Evening Gazette.*

Some Notable Failures

Theda Bara, in "The Blue Flame," failed to draw any riotous crowds to the Shubert Theater.

"George Washington" failed to divide the popularity of "Abraham Lincoln."

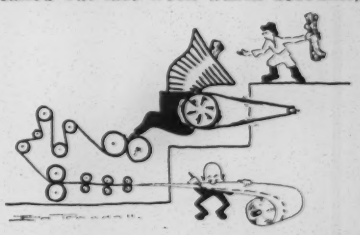
Broadway failed to get excited over the reports of the invasion of the movies.

Doug and Mary's

marriage is the only One-Big-Union, says J. K. L., that he knows of at the present time.

It May Be News to You

that Hall Caine's son is the owner of a pulp and paper mill. The news leaked out last week which accounts,



of course, for the tremendous output of Caine opera. Give a novelist all the paper he wants and he can turn out novels as fast as Hearst starts magazines. Does Robert W. Chambers have his little secret, too, hidden somewhere in the Canadian woods?

Barrie's Play

of "second chances in the lives of people," "Dear Brutus," has had but one ill effect while on its tour of the country. It was witnessed by Jess Willard. And now Jess announces that he wants a second chance.

Boy, Page Dr. Straton

Not one chorus girl appears in the crime records in New York State during 1919, according to the criminal statistics prepared by Secretary of State Francis M. Hugo. Now, chorus girls have to put up with a number of inconveniences—Johnnies, rehearsals, early risings for photograph studio assignments—and their freedom from the primrose path must not be held too much against them by reporters who are always on the scent of sensational stories. Think of the dullness of the news if a woman arrested in connection with a crime was not declared to be "a chorus girl!"

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"Ki-Ko, the Wild Man at Liberty"—Adv. in theatrical weekly. Nothing is ever said about wild women at liberty, perhaps because such a fact is no longer news.



DRAMATIC MIRROR

BESSIE LOVE — *Delightful little star now at the head of her own company, making photoplays for the Andrew J. Callaghan Productions*

OUR PICTURES MAKE US POPULAR IN SOUTH AMERICA

No Other Single Element Has Done More to Advance Cause of United States Than Films of North American Life—Conditions of Movie Presentation

SEVEN thousand miles away from base, amid conditions which are absolutely foreign to these applying in North America, Buenos Aires stands alone, theatrically, upon the face of the map with its opera, its vaudeville and its pictures. The surrounding territory offers few opportunities, methods of communication are difficult, the customs and the habits of the audiences are strange indeed and the problems developed are staggering from their stage appreciation.

From distant Spain come many of the actors of renown. From here, there and yonder, travel the specialty artists of this individual theatrical climate; but, almost exclusively,

From North America

come the moving pictures which hold in facination more than 2,000,000 people. The ideals and the strength of the United States have, by this medium, been impressed upon as many minds.

The opera, as produced in the wonderful Colon Theater, is a world event. Many of the greatest artists have made their premiere before a Buenos Aires audience. The vaudeville houses occasionally develop a dancer whose grace and brilliancy thrill and entrance successive assemblages.

But it is the picture which tells the simple story of the

New England Farm House

and delineates the fundamental force of the northern half of the western hemisphere. It is something new, original and different. Hundreds of thousands of people who had never before conceived that some of the characteristics which have made the United States a great nation, were more than a myth or idealism, more than a dream, have adopted a new point of view.

No other single element has done more to

Advance the Cause

of the United States in the Southern half of the western world, than these pictures. The result has been startling and beyond anything that is imagined at home. From the screen the people of South America are commencing to appreciate facts and adopt theories which are revolutionary in their character.

A new civilization, another standard of public morals, a different conception of home life has been born in this continent. The Latin is rational. He sees the point.

All the film companies of North America find their products in demand in Buenos Aires. If there is a producer who is not represented in this third largest city of the western world it is because a broker or an agent in New York has accomplished the result for him. Pictures are the rage and no less than four associations, local in their character, are now engaged in the distribution of films to the different picture houses of Buenos Aires.

Already

Fortunes Have Been Amassed

in the development of the business. A first class film, generally about eight months old by the time it arrives in this part of South America is a steady little producer through several weeks. Films like "The Birth of a Nation" are still popular and the inspiration they have produced is the most complete answer to the assaults that have been made upon the commercially inclined North Americans occupying the business trenches in far away Buenos Aires.

In fact the turning point of South American countries came with the introduction of the North American moving picture. Today these distant lands are more substantially governing themselves and these people are progressing faster to the goal of great accomplishment, than fantasy could have suggested fifteen years ago.

Revolutions have been almost forgotten. Faith and hope are taking the place of deception and trickery.

Personal Honesty

in the administration of public affairs suddenly dawns as a possibility upon a stimulated imagination. The ghosts of superstition and ignorance are dissolving under the glow of an electric lamp which projects, not only the art of men and women, but the conceptions of a higher thought, upon a canvas screen. The facts are worth recording.

The moving picture theatres of Buenos Aires do not compare with those existing in New York or in many of the other cities of North America. They do, however, serve their purpose to a marked degree and are crowded during most of every day.

Pictures Are Not Repeated

in the same theatre. The "Section" system has been adopted. Each picture theater will show from six to eight films a day, commencing at specified periods with an admission fee for each picture. Automobiles bear the films from theater to theater as they are shown according to a prearranged schedule.

A picture show patron, seeking an attraction to his liking, enters the lobby of a theater and consults a printed schedule of the sections indicating exactly when each different film for the day will be shown. If he does not find a picture to his liking at the time of his leisure he goes to another theater where he again tries his luck.

A film shown at four o'clock in one theater will be shown at two o'clock in another and at eleven in still another. The transfer is continual and the "Section" system has been found to be convenient as well as profitable. Prices for different pictures vary from fifty centavos to two pesos, which is not quite one gold dollar.

Years ago the moral atmosphere in the picture houses of Buenos Aires is described as having been exceptionally bad. Now it is

Generally Excellent

The boxes, or "palcos" as they are called, are generally well filled with the families of distinguished citizens. The pictures themselves are invariably of high class and between the sections as well as during the production the best order is maintained. Naturally there are theaters where the standards are not quite up to the mark, but the average is as high, if not higher than that prevailing in the United States.

As yet no great pipe organs have appeared in any of these South American theaters and symphony orchestras, such as delight New York audiences, are altogether unknown. This is in spite of the fact that Latin audiences are notoriously fond of good music.

Occasionally

Vaudeville Acts

are offered between the pictures, but the best of the theaters do not find this extra expense necessary and so avoid it. Almost invariably ushers in these theaters are tipped twenty centavos as they show patrons to comfortable seats, sometimes reserved but more generally not.

After the films are shown in Buenos Aires they are

Shipped to Montevideo

and possibly to some of the provinces before going to the west coast and to Chile. At one time the international distribution of pictures was a profitable business, but recently express charges and duties have so largely increased as to have reduced activity in this particular line.

Shipments are still made, but on a basis which is practically cost. The film companies arrange the detail and employes at salary do the work. The broker has been largely eliminated from this branch of the work.

Taken as a whole the picture industry in the Argentine Republic and adjacent countries, is one of particular interest, more from its influence upon the habits of thought and the public ideals of these strange peoples, so long removed from any other contact with the United States, than from any other standpoint.

It far transcends the limited theatrical viewpoint and

Invades All Commercial Life

as well as all political consideration. The Monroe Doctrine means a great deal in the United States, but the picture industry means more yet in this end of the world. It gives body and material conception and true interpretation to the idea which the Monroe Doctrine but faintly reflects at such a distance.

For this reason the most careful selections should be made in the preparation of films for South American distribution. The influence of

One Bad Picture

offsets the good of a hundred of the better order.

And by illustration on the screen the war of varying and diverse ideals is being fought. The picture houses of another hemisphere are the battle ground. The immediate profit to be gained from the extension of North American picture industries to South America is nothing in comparison to the indirect benefits which may be attained as this larger conception is appreciated.

A Motion Picture Contest

was concluded by *Paratodos*, a Rio de Paneiro magazine. Paramount-Artcraft finished first in five, second in two, and third in one of the eight divisions into which the contest was divided.

First place in the contest for the most beautiful screen actress was awarded to Dorothy Dalton by a vote of 13,987. Mary Pickford, was awarded third place and Marguerite Clark sixth. Other stars who received important support from the public in the voting contest were Ethel Clayton, Mae Murray, Lila Lee, Dorothy Gish and Gloria Swanson.

Mary Pickford Was Awarded

the honor being featured in the best productions. Her pictures have enjoyed a huge success throughout Brazil. Her productions received 15,872 votes. Marguerite Clark was third with 13,863 votes, Dorothy Dalton fourth and Ethel Clayton fifth, Elsie Ferguson, Gloria Swanson and Dorothy Gish also received important support.

In the contest for the best dressed star, Dorothy Dalton received second place, with 576 fewer votes than Norma Talmadge. Mary Pickford as an Artcraft representative, was awarded third place. Other stars well up in the list were Elsie Ferguson and Gloria Swanson. In the

Male Star Division

Wallace Reid was awarded first honors easily in the contest for the most popular actor, receiving 8,917 votes. Bryant Washburn was fourth in this contest, while Douglas Fairbanks, whose productions are still playing to great crowds and William S. Hart were other competitors for the highest honors. The contest to select the star appearing in the most popular productions was equally interesting. William S. Hart winning second place by a wide margin. Others who stood high in this contest were Douglas Fairbanks, in Artcraft productions, Wallace Reid and Bryant Washburn.

The contest to select the most popular production released in Brazil during the year was spirited, "Joan the Woman," being awarded third place, 324 votes separating first and third places; "Stella Maris," with Mary Pickford, and "Carmen," with Geraldine Farrar, also stood near the top of this department.

THE NEW PLAYS ON BROADWAY

"MARTINIQUE"

Colorful Play of West Indies Will Make Great Movie

Play in Three Acts. By Laurence Eyre. Staged by the Author. Scenery by Lee Simonson. Costumes by Pulliche. Produced by Walter Hast at the Eltinge Theater, April 26.

Dede.....Mary Laura Moore
Youte.....Juliette Crosby
Ye.....Charles Kraus
Rufz Quembo.....Arthur Hohl
Marie-Clemence de Chauvalons.Helen Blair
Madame de Chauvalons....Ida Waterman
Pere Benedict.....Emmett Corrigan
Stephane Seguineau....Vincent Coleman
Paul Vauclin.....Fleming Warde
Zabette de Chauvalons..Josephine Victor
Nini.....Mary Laura Moore
Azaline.....Maidel Turner
Maximilien Bezart.....Frank Dawson
The Pastry Seller.....Stewart Evans
Cendrine.....Juliette Crosby
Yzore.....Margaret Bird
Pierre Girotte.....Donald Call
Fabien Larides.....Howard Henchley
Loulouze.....Marion Dyer
Diogenes.....Roy Hunt
Dr. Arnauld.....Robert Heyworth
Sister of Mercy.....Mercides Lee

In a colorful drama of the West Indies Laurence Eyre continues the Creole researches that he began in "Miss Nelly of N'Orleans." The subject haunts him, as well it might, for it haunted in a much greater degree Lafcadio Hearn. The warm-blooded "belles affranchies," the products of natural selection, would give an exotic and langourous quality to any book or play even though the framework was of a stereotyped nature. Tropical suns and their influence, soft, barbaric strains on string instruments, a splashing of colors in settings and costumes, a suggestion of blue skies and blue water—all have been used to good effect before, particularly in "The Bird of Paradise." Mr. Eyre in seeking the locale of Martinique is simply paying homage to tradition.

And it is a tradition worth preserving today if the author has an eye to his bank account. What a gorgeous movie "Martinique" would make with its luxuriant atmosphere, its primitively-passionate people, its half-breed villain who serenades his victim before he wreaks his will, its well-cherished story of heirs and estates and caste and indiscretion, its stone abodes drenched with sun and moon, its romance of hot and irresponsible young blood.

As a play it is never without interest in spite of its antique theme. All of which proves that antique themes still weave a spell provided they are freshly treated. The treatment in this case, of course, lies in the very admirable settings and staging. Mr. Simonson's scenery had fine perspective and imagination as well as irresistible charm, and the staging was directed always with an eye to color contrasts and effective poses.

Perhaps no more theatrical a play has invaded New York this season. "Martinique" teems with attitudes and rhetoric. Rhetoric is even used in a death scene. The appeal to the gallery is ever-present. Intrigue and diplomacy are closely interwoven to serve ambitious ends. An heir must be provided to the De Chauvalons else the estate reverts to the monastery. And so child-bearing becomes the uppermost problem in the De Chauvalons household. And when the young husband, the aristocratic Stephane Seguineau, elects to spend his wedding night with his beloved in the Creole quarter, the ambitions of the De Chauvalons grow desperate. Not to say complicated.

For is not la belle Creole a half-De Chauvalons? Is she not the daughter of the proud old head of the house? It is her unborn child—the author hints at the end—who will inherit the lands while she gains peace in the distant convent.

There is lovely sentiment in the moments of the romance between Zabette and Stephane. It has real fragrance and beauty. It is haunted by a tragic hint of separation that fascinates the spectator. And there is excellent dramatic effect furnished by the sinister movements of Quembo, the half-breed, to win Zabette for himself. His craftiness, love of color, sensuality and brutal force are capitally characterized by *Arthur Hohl*.

Josephine Victor. gives a finely emotional quality to the character of Zabette. That poignant note in her voice is employed as skilfully as ever, and she varies her role with telling effect, though the author handicapped her somewhat in failing to emphasize sufficiently Zabette's joy of living. *Emmett Corrigan* walks through the part of an abbot with his old-time poise and assurance. *Maidel Turner* is in the picture as a Creole maid. *Vincent Coleman* makes the most of the sentimental Stephane, and *Ida Waterman* is an appropriately haughty grande dame.

LOUIS R. REID.

"Martinique" A Colorful Drama with Josephine Victor Featured—Sothern and Marlowe Open Shakespearean Season with "Twelfth Night"

"TWELFTH NIGHT"

Sothern and Marlowe in Shakespearean Revival

Produced at the Shubert Theater, April 26, under direction of Lee Shubert. Miss Marlowe's and Mr. Sothern's costumes designed and executed by Maurice Herrmann. All other costumes executed under the direction of Mrs. Lulu Fralick. Wigs by Plucker and Ahrens. Shoes by I. Miller.

Orsino.....Frederick Lewis
Sebastian.....Henry Stanford
Antonio.....Frank Peters
A Sea Captain.....V. L. Granville
Curio.....Leon Cunningham
Valentine.....Boyd Clarke
Sir Toby Belch.....Rowland Buckstone
Sir Andrew Aguecheek..J. Sayre Crawley
Malvolio.....Mr. Sothern
Fabian.....Colvil Dunn
Feste.....Vernon Kelso
A Priest.....Hixon Baird
Olivia.....Alma Kruger
Viola.....Miss Marlowe
Maria.....Leonore Chippendale

It is in a way a great blow to the tearful howlers of decadence in the theater, to see the veritable mobs that inevitably attend the Shakespearean revivals of *Julia Marlowe* and *E. H. Sothern*. Time instead of diminishing their prestige with the average patron of the theater, seems to increase it. Whether it is Shakespeare that attracts or the personality of the two stars would be difficult to determine, but the fact remains that the master dramatist of the English language and a combination of actors who are at least representative of the best conservative element of their profession *do* draw crowds.

"Twelfth Night" is not an altogether successful revival for several reasons. In the first place, one is constantly forced to jog his imagination in order to believe that *Miss Marlowe* succeeds in fooling anybody when as Viola she assumes the disguise of a boy. Her costume is scarcely boyish and certainly does not resemble the costumes of the other men in the play to any great degree. She herself, while lyrical as to voice and charming as to manner and exemplary as to diction, is ever a woman, and Orsino no matter how blind would never have been fooled.

In the second place, the play at its highest moment is written in the conventional manner of the sixteenth century and the Globe Theater. We of the present day cannot laugh at madness and when Malvolio is tormented with the belief that he is mad, we in the audience are tormented also. Undoubtedly in Shakespeare's day this was the funniest scene of the play. Today it is neither funny nor tragic, it is very near to being bathos.

Much of course depends upon the way it is played, and *Mr. Sothern* elects to play it seriously. The result is that his audience pities him, weeps for him perhaps, and is deeply moved, but feels under its skin that some extraneous mood has crept into the theater. Perhaps it is not possible to play the scene otherwise, but a reading of the text seems to indicate that it is if the mood of the Elizabethan theater is taken more into account.

But be that as it may, the fact that here is a company of players whose English is intelligible and musical, whose talents are of a breadth commensurate with the sweep of poetic drama, and whose purpose is so highly commendable is in itself cause for gratitude. That their work is more than acceptable is proved by the line at the box office. And no tribute is more sure.

Frederick Lewis is a fittingly lovelorn Orsino, and *Alma Kruger* plays Olivia exceedingly well. The unendingly funny scenes between Sir Toby and Sir Andrew and Maria are handled delightfully by *Rowland Buckstone, J. Sayre Crawley* and *Lenore Chippendale*. The remainder of the cast is quite adequate.

The settings which *Miss Marlowe* and *Mr. Sothern* are now using are a great improvement over the old conventional Shakespearean scenery. While they are not exactly done in the mood of the "new Art" in stage designing, they are at least influenced by it to a quite appreciable degree.

JOHN J. MARTIN.

Play Rechristened

In Washington Alan Brooks's play, hitherto labeled "Easy Money," is now rechristened "The Successful Lover." In the cast are Carroll McComas, Felix Krembs, Lucille Watson and Thais Magrane.

"DOROTHY DIXIE LEE"

New Comedy by Edward Locke Presented in Washington

"Dorothy Dixie Lee," a new comedy of the romantic South by Edward Locke, was given its first Washington presentation Monday night at the Garrick Theater, Washington, D. C. It introduced *Edith Taliaferro* in the title role, a delightful character of charming strength and beauty. The play is produced by William Morris and staged by George Marion, who has in the old slave Zacariah, a lovable negro portraiture that stands out.

A talented cast includes *Edith Shayne, Lucille La Verne, Mabel Maurel, Arthur Elliott, Ryder-Keane, William Powell, Burke Clarke*, the Dixie Lee Quartet and the Dean Trio, instrumentalists.

"The Charm School" Seen in Washington

Alice Duer Miller's "The Charm School," first published as a *Saturday Evening Post* serial, later in book form and now dramatized by the author and Robert Milton, with music supplied by Jerome Kern, is the current week's offering at the Belasco Theater, Washington, D. C. *Sam Hardy* and *Marie Carroll* head the cast.

WARDE.

New Plays for the Booth and Casino

New attractions are coming to the Booth and Casino Theaters beginning the week of May 3rd. Leo Ditrichstein will conclude his engagement in "The Purple Mask" next week and on the following Tuesday at the Booth the Shuberts will present a comedy of New York life by Arthur Richman entitled "Not So Long Ago," with a cast including Eva Le Gallienne, Sidney Blackmer, George Henry Trader, Mary Kennedy, Thomas Mitchell, Esther Lyon, Charles Gray, Mollie Adams and others.

Hugo Riesenfeld's musical comedy "Betty, Be Good" will have its New York premiere at the Casino, May 4. The cast will include Josephine Whittell, Vivienne Oakland, Eddie Garvie, Irving Beebe, Frank Crumitt, Josie Intropidi, Georgia Hewitt, Lucille Manion, Frances Grout and Fred Wing, Oswald York and others.

Cawthorne's Next

One of Charles Dillingham's most important productions of the coming season will be a musical comedy called "The Half Moon" with Joseph Cawthorne in the principal part. The book is by William Le Baron and the music by Victor Jacobi. Joseph Santley, Maud Eburne, Marie Carroll, Ivy Sawyer, William Ingersoll and Edna May Oliver have been engaged for the company.

Plans Special Matinees

Mary Malleson, the English actress who is now a member of the "Scandal" company, is arranging for a series of special matinees to be given the latter part of May. Miss Malleson owns the rights to several successful English playlets.

NOTES FROM THE PARIS STAGE

Two Plays Said to Have Pacifist Character—Copeau Active —"La Grande Pastorale" a Folk Drama of Charm

MONSIEUR FRANCOIS DE CUREL, who has long enjoyed the highest consideration among men of letters, recently came in for a large measure of popular success when his new play, "L'Ame en folie," was produced at the Theatre des Arts under the auspices of the Corporation of French dramatists.

This Corporation has arranged to produce for a limited run, plays of literary value which might not otherwise secure a hearing. "L'Ame en folie" is a comedy and a philosophy. Admirably played by Gretillat and Mme. Barry. Its success led to the simultaneous revival of two of the author's old plays: "La fille sauvage," in which Durec appeared at the Vaudeville on his return from an extensive tour in Scandinavia; and "Le repas du lion," revived at the Comedie-Francaise with De Max.

Henri Bataille has likewise been very active. The prolonged

Success of Rejane

in her wonderfully moving portrayal in "La Vierge folle" was such that it has been decided not to produce his new play, "L'Homme a la Rose" this season. But as André Brulé was under contract to appear in this play, he has been brought back in a revival of "L'Enfant de l'Amour," with Vera Sergine in Réjane's old part, in which she has made a sensation.

The only new play of Henri Bataille this year is, consequently, "L'Animateur" at the Gymnase Theatre. This drama deals with the struggle of revolutionary movements and the journalistic world. In it Madame Yvonne de Bray has returned to the stage after an absence of five years, in which time she has lost none of her dramatic qualities. The play itself raised some controversy because it was said to aggravate the feeling of rival parties in this country.

Curiously enough, at the same time another play was being accused as having

Too Openly Pacifist

tendencies. This was "La Captive," which Gemier brought out at the Theatre Antoine. The author, Charles Meré, a young journalist who was at the front throughout the war, depicts the feeling between France and Germany under the thin cloak of assumed names. In a splendid scene in the last act, two wounded half brothers who have fought on either side are reunited in the companionship of their common misfortune.

That such a bond of sympathy should ever be possible between a Frenchman and a German has been indignantly denied by many, but the play reflects the true sentiment of all the young men who have been through the war, and think for themselves. Mme. Suzanne Despres, M. Rollan, and Puylagarde are the principals.

Gemier has continued his productions at the Cirque d'Hiver with "La Grande Pastorale," an old folk drama that has much of the ancient miracle play. He has secured the assistance of real Provincial players, and the local color is well retained. It is a production which, I am sure, would have considerable

Charm for New York

audiences. Gemier has also acquired an old theater on the heights of Montmartre, where he intends to produce Shakespeare and other classics for the people. Gemier is indefatigable; although himself a manager, he is a staunch supporter of the Actors Union, and has offered his services as professor in the Union School of Acting, which has just been formed. Classes will be held at the Theatre Antoine every morning. Other professors are Messrs. Victor Boucher, Max Dearly, André and Gaston Dubosc, and Madame Lara.

Jacques Copeau

has reopened his Theatre du Vieux Colombier. His first offering, "The Winter's Tale," was not very successful, but his subsequent double bill is very attractive and shows him still to be a progressive manager.

This Winter has shown few plays of any value, most of the theaters being occupied by light comedies, of these the most recently successful have been "Un Homme en Habit" at the Varieties, "Et moi j'te dis qu'elle t'a fait de l'oeil!" ("She's Making Eyes at You") at the Palais Royal, "La Danseuse Eperdue" at Sacha Guitry's little theater, "Mon Homme" at the Renaissance.

Yvonne Printemps, Lucien Guitry and Sacha Guitry are appearing in the latter's biographical play, "Beranger." The prolific Sacha has written a new comedy which will open the Autumn season at the Edward VII.

Madame Jane Hading has retired from the stage, and returned to her home in Provence.

TOR DE AROZARENA.

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Goetzl to Produce

Anselm Goetzl, the conductor, has entered the field of producing managers, and has opened offices at 1451 Broadway. His first production will be a musical comedy, entitled "The Unknown Flower," for which he has written the music, and William Cary Duncan the book and lyrics.

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To Be The McCormick

Al Woods has definitely determined to name his new Chicago theater to be erected at the southeast corner of Randolph and Dearborn streets, The McCormick.

BROADWAY TIME TABLE—Week of May 3rd

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama.*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W & S. 2.20
Adam and Eva	Ruth Shepley, Otto Kruger	*Well acted light comedy*	Sept. 13	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2 20
As You Were	Sam Bernard, Irene Bordoni	*Vastly amusing revue*	Jan. 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Betty Be Good	Josephine Whittell, Eddie Garvie	*To be reviewed*	May 4	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Beyond the Horison	Richard Bennett, Helen Freeman	*Drama of misdirected lives*	Feb. 2	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Bonehead	Edwin Nicander	*Farce of Greenwich Village*	Apr. 12	Fulton	West 46th	Eve. 8.30 Mat. W & S. 2.30
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	Oct. 27	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	Sept. 20	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Declassee	Ethel Barrymore	*Brilliant play and playing*	Oct. 6	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.20
East is West	Fay Bainter	*Chinese Peg O' My Heart*	Dec. 25, '18	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
Ed. Wynn Carnival	Ed. Wynn	*Superb clowning*	Apr. 5	New Amst'dam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	*Pretentious revival*	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
The Girl From Home	Frank Craven, Gladys Caldwell	*To be reviewed*	May 3	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Happy Days	Hippodrome show	*Panorama with a thrill*	Aug. 23	Hippodrome	6th & 44th	Eve. 8.00 Mat. S. 2.00
The Hole in the Wall	Martha Hedman	*Crook-and-spirit melodrama*	Mar. 26	Punch & Judy	West 49th	Eve. 8.15 Mat. daily 2.15
Honey Girl	Louise Meyers, Lynne Overman	*To be reviewed*	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
The Hottentot	William Collier	*A horsey farce*	Mar. 1	Cohan	Bway & 42nd	Eve. 8.20 Mat. W & S 2.20
Irene	Adele Rowland	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*English character drama*	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	*Kitty MacKay set to music*	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Letter of the Law	Lionel Barrymore	*Brieux's attack on French Courts*	Feb. 23	Maxine Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26, '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Look Who's Here	Cecil Lean, Cleo Mayfield	*Musical farce of domestic tangles*	Mar. 2	44th St	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Martinique	Josephine Victor, Emmett Corrigan	*Reviewed in this issue*	Apr. 26	Eltinge	West 42nd	Eve. 8.20 Mat. W. & S. 2.30
Mrs. Jimmie Thompson	Gladys Hurlbut	*Boarding-house farce*	Mar. 29	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	*Sparkling farce*	Dec. 3	Comedy	West 41st	Eve. 8.25 Mat. Tu. & S. 2.25
The Night Boat	John E. Hassard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	*To be reviewed*	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Ouija Board	Howard Lang, George Gaul, Crane Wilbur	*Thrilling spook melodrama*	Mar. 29	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Passion Flower	Nance O'Neil	*Tense Spanish drama*	Jan. 13	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	*Zippy, extravagant revue*	Oct. 23	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
Ruddigore	Society of American Singers	*Noteworthy revival*	Jan. 19	Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	*Arnold Bennett's novel dramatized*	Feb. 23	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	Sept. 12	39th St.	West 39th	Eve. 8.45 Mat. W. & Sat. 2.30
Shakespeare	Sothern and Marlowe	*Reviewed in this issue*	Apr. 26	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	*Rural comedy of Cape Cod*	Feb. 16	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Marjorie Rambeau, Lee Baker, Lowell Sherman	*Melodrama with a murder*	Dec. 19	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	*Play of spirit influence*	Dec. 30	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	*Pell Street dramatized*	Nov. 19	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	*Artificial comedy*	Mar. 2	Greenwich Villa	Sheridan Sq.	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	*Fires of love and forests*	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
3 Showers	Anna Wheaton	*Rural musical comedy*	Apr. 5	Plymouth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford	*Artistic Revue*	Mar. 19	Lyric	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	*A French Peg o' My Heart*	Feb. 17	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30

Vaudeville

Vaudeville	Trixie Friganza, Ford Sisters	*Songs, dances*	Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Harry Carroll Company	*Revue*	Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Kitty Gordon, Jack Wilson, Florence Roberts	*Songs, Comedy, Patter, Playlet*	Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

The Deep Purple	Miriam Cooper	*Crook melodrama*	Capitol	Bway & 50th	1 P. M. to 11 P. M.
False Road	William S. Hart	*Western melodrama*	Rialto	Bway & 42d	1 P.M. to 11 P. M.
Lady in Love	Ethel Clayton	*Domestic drama*	Rivoli	Bway & 49th	1 P.M. to 11 P. M.
A Man There Was	Victor Seastrom	*Scandinavian drama*	Broadway	Bway & 41st	12 M. to 11 P. M.
Why Change Your Wife	Gloria Swanson	*Problem play*	Criterion	Bway & 44th	1 P. M. to 11 P. M.

STAGE NEWS OF THE WEEK

"$5 A SEAT" FOR NEXT SEASON SUBJECT OF DIVIDED OPINION

Producing Managers Show "Split" on Proposal to Hoist Admission Scale in New York

LIKE wildfire the report spread along the New York Rialto this week that Charles B. Dillingham was one producer who next season would tilt his present admission scale to $5 a ticket. This increase would be inaugurated when the new Fred Stone show opened at the Globe.

Flo Ziegfeld, Jr., is quoted as saying that he might charge $5 a seat for the "Follies" next season and that he has been and is now selling seats for $4 for the choice locations for the show when on tour and that the public seems willing to pay the price. He says he had to make the advance because of the increased cost of maintaining the production and also because of the higher costs of railroad travel he is forced to pay. However, it was his conclusion that he did not believe that there would be an advance in admissions over present prevailing prices for the average play or musical comedy.

The Selwyns announced that they would not charge $5 a seat next season but that there would likely be an increase over the present Selwyn scale, which is $2.50 top.

A lengthy press statement sent out from the Shuberts, with Lee Shubert's personal approval, had Mr. Shubert as declaring that "the idea of charging $5 for orchestra seats, except possibly on opening, is a joke. It will never come to pass if the public has anything to say about it and it is the public that has stood back of the theaters in the present boom times." He also said, "I have never considered increasing our prices and next season they will remain practically the same as this. There will be no $5 prices in our theaters unless there should be some unusual production which I do not see in sight.

A. H. Woods will stick to his top of $2.50 for every theater but the Bijou where $3 is charged because of the small capacity of the house.

According to the statement of Sam H. Harris, president of the Producing Managers' Association, the cost of staging the average musical show had increased from $25,000 to $60,000. However, his top prices of $2.50 for straight and $3 for musical shows would be raised next season.

Theaters Pay U. S. $738,891 in Month

That New Yorkers are more than liberal in their patronage of the theaters is definitely shown by figures just compiled in the office of William H. Edwards, Collector of Internal Revenue for Manhattan.

An announcement made by Mr. Edwards says:

"In the month of January this office received in taxes from the theaters $783,891.42. In the month of February we received $695,626.70. This office carefully checks up all the box offices, but we find that no effort is made to cheat the Government. The taxes which we receive give an idea of the amount of money that people of this city pay for amusement."

Mrs. Gus Edwards to Lose Suit

From Chicago comes word that Circuit Judge McGoorty has decided to grant a temporary injunction restraining Mrs. Gus Edwards from collecting any further money as guardian of Lila Lee, the fifteen-year-old picture actress. Carl Appel, owner of the North Side Turner Hall, Chicago, sought the injunction. Mrs. Edwards claimed full guardianship of the girl.

New Fred Stone Play

Charles Dillingham has received the manuscript of Fred Stone's new play. It is entitled "Tip-Top," and is by Anne Caldwell and R. H. Burnside, who wrote "Chin-Chin" and "Jack o' Lantern." Rehearsals will start in July.

Authors Collaborate

George Barr McCutcheon and Earl Carroll are in Atlantic City to finish the dramatization of one of Mr. McCutcheon's novels.

EQUITY TICKET

Francis Wilson Declines Another Term as President

The Committee on Nominations of the Actors' Equity Association last week announced the following ticket to be voted on at the annual election next month: For President, John Emerson; Vice President, Wilton Lackaye; Recording Secretary, Grant Stewart, and Treasurer, Richard A. Purdy.

The committee also nominated the following to serve on the council for three years: Ethel Barrymore, Berton Churchill, William Courtney, William J. Deming, Ralph Morgan, Echlin Gayer, Otto Kruger, Bruce McRae, Grant Mitchell, Marjorie Rambeau, Ernest Truex and Ed Wynn. Francis Wilson declined another term as President in order to devote his time to lecture engagements and the promotion of community theaters. Frank Gillmore will continue as executive secretary.

"Century Whirl" for Chicago

"The Century Midnight Whirl" will go into Chicago for an anticipated summer run. John Henry Mears is planning to make quite an entry into the Windy City, and has signed Bessie McCoy Davis, Frank Fay, Felix Adler, Winona Winter, Annette Bade, Jay Gould, Kyra, etc.

IS THAT SO!

Henry Miller has entirely recovered from his recent indisposition and returned to his place in the cast of "The Famous Mrs. Fair" at Henry Miller's Theater, Wednesday night. Holbrook Blinn replaced Mr. Miller last Saturday.

Alma Francis, the musical comedy and vaudeville star, has had a song dedicated to her. The song, composed by Mme. Pasquale, of the Metropolitan Opera Company, is a classical number on the order of *Kiss Me Again,* made famous by Fritzi Scheff, and will be a feature of Miss Francis' act.

Billy B. Van has been added to the cast of "What's in a Name."

Grace George has been selected by Gilbert P. Riswold, the Chicago sculptor, to represent the women of the stage in his collection of "bust portraits" of distinguished people in various walks of life.

John Charles Thomas, following the closing of "Apple Blossoms" at the Globe next week, will go to Italy for the Summer. He will continue in "Apple Blossoms" on tour next season.

The title role of "The Girl From Home" is to be filled by *Gladys Caldwell,* who sang the prima donna role in "Ruddigore" at the Park Theater.

Gaston Glass will have one of the important roles in Edward Childs Carpenter's play, "Romeo and Jane," which John Golden will produce in Washington this month. He is a godson of Sarah Bernhardt, and played with her during her last tour. As an aviator he was wounded while flying at Noyons.

Hilda Sprong has been engaged for an important part in "Romeo and Juliet."

Roy Atwell has assumed the leading comedy role in "My Golden Girl" at the Casino.

Alfred Hickman, who staged "The Passion Flower," is now acting the role of Tio Eusabio in that drama.

Lydia Scott, who joined the cast of "The Night Boat" as a chorus girl, has been given a part.

Otis Skinner last Saturday celebrated Shakespeare Day in Cleveland, Ohio, where he is playing this week in "Pietro," by planting a tree in the Shakespeare garden which was started six years ago when Sir Herbert Tree planted the first tree.

Doris Keane, who has been in this country for the past six months fulfilling a picture contract, sailed for England aboard the "Mauretania." She will return to America in the fall to appear in a revival of "Romance." Miss Keane takes back with her the English rights to Walter Hast's new production, "Martinique."

Alice Brady, who was forced to suspend her engagement in "Forever After" at the Garrick, Chicago, two weeks ago on account of illness, reopened Sunday night to a capacity audience. William A. Brady, her father, who has just returned from abroad, was present at her reopening.

Ethel Delmar has been reengaged by George White for his latest edition of the "Scandals."

FIVE YEARS AGO TODAY

Brady Revives "The Yeomen of the Guard" with All Star Cast at Forty-Eighth Street Theater.

"Nobody Home", First of the "Intimate" Musical Comedies Produced at the Princess.

"The Hyphen" Opens at the Knickerbocker Theater.

Lydia Lopokova and Morgan Dancers Enter Vaudeville at the Palace.

Vitagraph Releases First Part of Serial "The Goddess" Starring Anita Stewart and Earle Williams.

Ticket "Spec" Measure Dropped

The bill introduced in the Assembly making it a misdemeanor to sell at a price greater than that printed on the face of a ticket, any ticket of any baseball or football game, bicycle race or any other athletic game in the city of New York, was stricken from the calendar on April 24, upon the request of Assemblyman Nicholas M. Pette of Queens County, the introducer of the measure.

Santley Quits Vaudeville

Joseph Santley and Ivy Sawyer, after signing a contract with Charles Dillingham to appear in the cast next season of "The Half Moon" with Joseph Cawthorn, arranged with E. F. Albee to discontinue their vaudeville engagements after playing the Keith Theaters in New York.

Actors' Fund Moves

The Actors' Fund has moved from its former headquarters in the Longacre Building and is now settled in its new offices on the fourth floor of the Columbia Theater Building, northeast corner of Broadway and 47th Street.

Dodge to Produce Alone

Wendell Phillips Dodge has announced that though he has withdrawn from the short-lived theatrical firm of Dodge and Pogany, in the future he will continue as an independent producing manager. His first independent production will be the biblical drama, "Esther," for which he has engaged Carlotta Monterey to play the title role. Friction with Willy Pogany over the production of "Lassie," with which both were identified, is given by Mr. Dodge as the reason for breaking up the firm.

English Comedy Soon

"The Respect for Riches," a comedy of modern English life by William Devereux, will open at the Harris Theater May 10. In the cast will be Alexandra Carlisle, Mary Lucille Servoss, Muriel Martin Harvey, Nancy Waller, George Giddens, Hamilton Christy and the author.

New Play by O'Neill

Eugene O'Neill, author of "Beyond the Horizon," will arrive in New York on Wednesday with a new play for John D. Williams, entitled "Gold."

STAGE NEWS OF THE WEEK

LUNA PARK OPENS MAY 15

Amusement Company Announces Plans for the Coming Summer Season

GALA plans are under way by the Luna Amusement Co. for the annual opening of the summer season at Luna Park, Coney Island, with a splendid line of "big time" vaudeville acts already booked for that amusement place.

Many changes will be found at Luna this year, with seven new buildings about to be completed.

The acts for the free circus will include Dolores Vallecita's Leopards, Madame Jean Berzac's Pony circus, Robinson's Troupe of six elephants, Dan O'Brien's clowns, Everest's Monkey Hippodrome, a group of ten posing girls from "Aphrodite" (Century Theater), a dramatic playlet, "Camouflage," the Hellkvists of fire divers, Van Camp's sixteen trained pigs, and the Morales Family of high wire artists, coming direct from Spain for their first American appearance at Luna Park.

The Park will have Arthur Pryor's Band in daily concerts, Ford Dabney's Jazz Band for the dancing hall as well as the United States Naval Recruiting Band, playing selections on the deck of the U. S. S. Recruit, which is now permanently anchored in Luna.

From the opening day, May 15, will be many special days and all kinds of novelties are promised by the management.

Orchestra to Tour Abroad

Ninety-three members of the New York Symphony Orchestra sailed last week on La Rochambeau, for a tour of European countries. Walter Damrosch, the conductor of the orchestra, sailed a week ago on La France of the French Line. The musicians were in charge of George Engels, manager of the orchestra.

The tour will cover a period of eight weeks, during which the orchestra will be heard in five countries, giving thirty-four concerts.

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Big Position for Bray

Charles E. Bray is leaving April 29 for San Francisco to take up new duties as General Western Representative of the Orpheum Circuit. Mr. Bray has been the general manager of the circuit for some years past and during 24 years' association with the organization has held almost every executive office within the gift of Martin Beck. In addition, he has travelled all over the world in search of acts.

Mr. Bray will have charge of the Orpheum administration on the Coast between Vancouver and Los Angeles, under the direction of Mr. Beck.

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Annual N. V. A. Day

The Vaudeville Managers' Protective Association has decided to set aside one afternoon in each year to be known as National Vaudeville Artists' Day, when the entire receipts of the afternoon performance will be turned over to the National Vaudeville Artists' Association for the support of their sick and needy, and for an insurance fund. Wednesday afternoon, May 5th, was the date set for this year.

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Tellegen's New Play

"The Blue Devil" is the title of the play in which Lou Tellegen is to appear next season, and Augustus Thomas is the author of it.

Mr. Tellegen is producing it under his own management, and will give the first performance in Wilkes-Barre, Pa., May 7.

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"Apple Blossoms" Closing

"Apple Blossoms," which is at the Globe, is to close for the summer, with the Charles B. Dillingham offices arranging for the attraction to open early in August in Chicago.

Lait Very Busy

Jack Lait has in preparation for next season a new act for George Whiting and Sadie Burt, Lee and Cranston, Bert Baker, Edith Helena, Harris and Lyman, Lewis and Norton, Orren and Drew, Holden and Navarre, Sully and Houghton, and "The Rail Splitter."

In addition he is writing a new play for Emma Bunting, and Oliver Morosco will present Lait's latest play, entitled "The Snowbird." It will be produced in the fall on the Coast.

Wagenhals and Kemper to Return

Wagenhals and Kemper, formerly active producing managers and the first lesses of the Astor Theater, who after having made a fortune retired from the theatrical business, are coming back again as producers. The first venture to mark their return will be a play called "The Bat," which will be presented in Washington some time in June and brought to New York in the Fall.

Their next production is to be an adaptation of a French play by Bataille and La Vergne. In addition to these plays, Wagenhals will also produce in the near future a play by Mme. Fred de Fresac, a comedy entitled "The Sun Dial," by William Douglas Wright, and a new farce by Margaret Mayo.

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"Susan Lenox"

Lee and J. J. Shubert presented last Monday night at the Arlington Theater, Boston, George V. Hobart's dramatization of "Susan Lenox," by the late David Graham Phillips, with Alma Tell in the stellar role.

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Matinees Continued

Rachel Barton Butler will continue "Alice in Wonderland" at her Children's Theater in the Little Theater on Friday afternoons and Saturday forenoons until further notice. Mabel Taliaferro will continue to play Alice.

TWENTY YEARS AGO TODAY

Otis Skinner Produces "Prince Otto" in Chicago.

Charles Wyndham Produces "Cyrano de Bergerac" in London.

John E. Kellerd, Jobyna Howland and Brandon Tynan Appear in "The Heather Field" at the Carnegie Lyceum.

Bernard Shaw's "You Never Can Tell" Produced at the Strand, London.

"A Failure" by Bjornstjerne Bjornsen Produced at the Empire.

"Borderside" with Virginia Calhoun and Robert T. Haines Opens at the Lyceum.

Plan More Acts

As a result of the success of the big musical act at the Palace this week which has Harry Carroll as its principal feature, Clarence Hoagland, in conjunction with Leon Errol, who staged the offering, and Carroll, who wrote the music, and Ballard MacDonald, who wrote the lyrics, will produce at least three more elaborate turns which will be ready for routes next season.

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New Zoe Akins Play

Emily Stevens, Norman Trevor and O. P. Heggie are to be jointly starred by George C. Tyler in a play by Zoe Akins, entitled "Foot-Loose," based upon an old-time success, "Forget-Me-Not," which was very popular in the eighties. The new piece will open at the Greenwich Village Theater on May 10.

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No Palace Summer Show

The Palace Music Hall, Chicago, will not play any summer show this season other than its regular vaudeville. Heretofore the Shuberts have taken a musical show into the Palace for the heated months. Martin Beck has confirmed the report.

Frolic Fad Hits Chicago

Chicago appears to have been hit hard by the midnight show craze. One of the latest exploitations there for the new fad for the Windy City has been at the Green Mill Gardens, which inaugurated a midnight show April 21 with Gorham's "Midnight Frolic and Revue." It is a pretentious fashion show, and has Jennie Blossom and a bevy of smartly-dressed young women taking part in the classy exhibit of gowns and designs. Ike Bloom has a show of the "later hour" type at his remodeled dancing quarters at 18 West Twenty-second Street. At the Marigold the Emler Floyd Revue, with Alice Maison, is doing big business. There's a lively entertainment at the Winter Garden where "Springtime" is in revue form. All of the dancing places have special shows at the "later hour."

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Cohan's New Play

George M. Cohan has decided to produce a new play called "Word of Honor," with Mary Ryan, wife of his stage director, Sam Forrest, in a leading role. Rehearsals will begin May 3, and the first performance will take place on May 17.

ALICE BRADY'S UNIQUE CAREER

One of the Youngest Stars of Stage and Screen

Alice Brady's latest achievement in the matter of breaking records, that is the enormous audiences during the opening performances of her present starring vehicle, "Forever After," at the Garrick Theater in Chicago, brings to mind that this is not the first time that this young star has done unusual things. In fact, from the very beginning of her professional career, she has broken records and smashed precedent in many ways.

In the first place, it has been said by those who do not know, that the reason she has risen so rapidly to the position she now occupies in the world of the theater, is because her father is the one and only William A. Brady, and naturally desired to push his daughter along to success. Such an opinion is entirely erroneous, however, for Miss Brady's career was started against her father's desire, almost in defiance of his wishes.

However, when he saw that she was determined on pursuing her path through the devious ways of the theater, and when he also realized that she had more than the ordinary qualifications for a stage career, naturally his opposition was somewhat softened. And incidentally, it takes very little imagination to hazard the guess that he was pleased.

But no amount of parental assistance could account for the really remarkable position Miss Brady has attained. Not only is she one of the youngest of all the stars in the theatrical heavens, but she is also a major constellation in the motion picture skies. Her latest picture for the Realart company is a film version of a stage play which she herself made famous, Owen Davis' "Sinners."

Her screen career dates back several years, and as in her work in the spoken drama, she has been conspicuously successful in all her photoplays. Never in the entire time she has been prominent in the theater has she been associated with a failure either on the stage or on the screen. This in itself is a record that few actors can boast of. To be sure, Miss Brady is still young. It will be a good many years yet before she can claim thirty. But her youthful beginning makes the length of her theatrical experience out of all proportion to her actual age.

Few actresses, if any, have ever occupied quite such an elevated station among theatrical personages at Miss Brady's age. And with this to build on, what can one expect from her when her art has fully matured? The history of the American theater is far from having reached its height, and there is every reason to suppose that when it does, the name of Alice Brady will be among the few foremost actresses.

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East-West Players

The East-West Players will present their next program of four one-act plays at the Jewish Art Theater on Friday evening, May 21, and Saturday evening, May 22.



HOPE VERNON

The dainty little songstress with a violin, who is taking encores in vaudeville with Fisher Thompson's "I've Been A-Longin' for You" and "After It's Over, Dear"

DRAMATIC MIRROR

AT THE VAUDEVILLE HOUSES THIS WEEK



Harry Carroll Presents New Revue at Palace — Alhambra Has Entertaining Festival Bill—Brendel and Bert Score at the Colonial



SPLENDID SHOW AT THE PALACE

Such a Big Difference from Last Week's Bill

In point of excellence, entertainment, quantity and quality this week's show at the Palace so far eclipses last week's show that there is no comparison to speak of. It appeared to be a consensus of opinion among the folks as they passed out that it is "a wonderful show" that's there this week.

There is both new and old vaudeville but so happily blended that the verdict is much in favor of the box-office this week. Perhaps the most interest was centered in the elaborate new act that has *Harry Carroll* featured. This is a combination of feminine choristers, who wear all kinds of expensive and pretty stage clothes, of new songs by Ballard MacDonald and Harry Carroll, dances by the Misses *Higgins and Bates,* solos by *Grace Fisher,* prima donna, and some corking good soft-shoe dancing by *Harry Miller* and a series of smart ensembles and musical numbers that established a vaudeville property reflecting much credit upon Carleton Hoagland, who produced the offering.

And there was "Putting It Over," the smartest of all the soldier boy acts, that has not worn out its stage welcome and has a world of pep and entertainment that should keep it working for some time yet. And what a fast moving turn it is! And that pleasing, proverbial little beaver-worker, *Conney O'Donnell* keeps the boys on the hum.

The act scored the biggest kind of a hit and the former 27th Division troopers had to respond to numerous encores by taking bows. Excellent work stands out on the part of Jack Johannes, E. Albert Crawford (as Kitty Coulter), Walter Roberts (as Marjorie Mack), Walter C. Fauly (as A. E. F. Pavlowa) and Robert Nelson (as Over C. Dancer). These boys pack a world of talent in their feet and the feminine impersonations were fittingly dressed and carried out.

Two surefire laughing hits were *Rockwell and Fox* and *Hershel Henlere.* These two acts rocked the house with genuine laughter from the time they opened until the finish. Both have appeared at the Palace before but their success was just as big as ever.

Mabel and Dora Ford were an unquestioned hit, with their big turn, with their own orchestra of jazzists and their dancing individually and together received enthusiastic applause.

Mijares started the show excellently and his startling work on both the tight and slack wire brought him salvos of applause. *Emma Stephens* was impressionable with her beautiful voice and she offered a repertoire of songs that included *Wait Until My Ship Comes In, Somewhere Someone Is Waiting* and *Say It With Flowers.*

In succession followed "Putting It Over," *Rockwell and Fox* and the *Harry Carroll Company,* closing the first part.

The second part comprised the *Ford Sisters, Henlere* and the *Slayman Ali* Arabs, a corking aggregation of acrobats, closing the show.

Eight acts this week, giving a longer and better show than ten did last week. MARK.

CARNIVAL WEEK AT THE ALHAMBRA

Spring Festival of Ten Acts at Uptown House

The patrons of the Alhambra are receiving ten acts for their entertainment this week. *John S. Blondy* and *Brother* open the show with an acrobatic novelty that is full of surprises. They are assisted by a clever dog by the name of "Spotty," who does many tricks.

Second on the bill is *Dan Stanley* and *Al Birnes,* with a dance offering that has many intricate steps. Monday evening they did not seem to score the hit that they usually do. Following them is *Burt Earle* and his eight girls, who play upon different instruments melodies old and new. Some of their songs are *Peggy* and *In My Babie's Arms. Earle* can certainly handle the banjo, but the girls are not so remarkable with their playing of the same instrument.

Next on the bill is *Stella Tracey* and *Carl McBride* in a double that is bright and full of vivacity. *Miss Tracey's* characterizations were portrayed excellently. She received an abundant share of applause and deserved it. *George Bobbe* and *Eddie Nelson* were another team to receive an enthusiastic reception. *Eddie Nelson* sang *Rock a Bye My Baby With a Dixie Melody* with the *Al Jolson* style and *Bobbe* sang *Mother O'Mine* quite thrillingly.

A revue de luxe called "Vanity Fair" was presented by *Yvette Kiviat.* It is a flashy affair with pretty girls, sumptuous scenery, and gorgeous gowns. Two of the best musical bits of the revue are *Shuffin' Sam* and *Boy of My Heart. Bobby O'Neil* had the most to do and he worked hard from the first part to the last. Others in the company doing specialties are *James Templeton, Sonia Tamora* and *Ann Linn.* The opening of the turn was slipshod and the audience noticed it so much that snickers were heard. However, it got into running order towards the middle and ended triumphantly.

Bert Errol, a female impersonator, opened after intermission. He is very interesting and at times humorous with his impersonations. *Venetian Moon* is one of his best liked songs. After him came *Claud* and *Fannie Usher* with their skit, "The Bid-a-Wee Home." *Miss Usher* in the part of the child was exceedingly convincing. Next to closing, *Bill Bailey* and *Lynn Cowan,* assisted by *Estelle Davis,* jazzed things up a bit. *Jean Duval* and *Company* closed with "Gems of Art." NURNBERG.

COMEDY ACT AT THE COLONIAL

El Brendel and Flo Bert Go Over Big

Everything ran smoothly at the Colonial on Monday afternoon, in spite of the fact that the pugnacious gallery gods were heard to express now and then their disapproval of a few things that occurred.

Opening the show were *Emma* and *Al Frabelle* with their brisk wire walking turn that despite a few mishaps went well. *Miss Frabelle,* before the duo go into their exhibition, sings *Darktown Dancing School.* Following them were the two versatile chaps, *Espe and Dutton,* who brought forth bits of everything. One of them throws a huge steel ball in the air and catches it on his head.

Third was *Harriet Rempel and Company* in her playlet "Tarrytown," written by *Tom Barry. Miss Rempel's* enunciation was rather poor and many important elements were lost thereby, which made the spectators restless and impatient. *Miss Remple* has a dual role in this skit that she delineates quite effectively.

The hit of the show followed in the form of *El Brendel* and *Flo Bert.* Their act is overflowing with many comical situations that would make the most cynical smile. *Miss Bert* displays a phonograph with the aid of which she sings a duet. The record on the machine contains her vocal efforts recorded. The song used for this occasion is *Bless My Swanee River Home.* Her voice is dulcet and with her excellent articulation she is an emphatic success. At the end of the act *Mr. Brendel's* best suit falls all to pieces at his command.

Closing the first half is *Winston's* This aquatic novelty drew much attention especially at the time that the girls and the lions enter the tank simultaneously. Topics of the Day opened after intermission with a number of funny quips, after which *Bobby Randall,* in blackface, asked the audience if Mary Pickford loved Doug-las (Doug-less) would she like Owen Moore (Owen-more). He has changed his routine some, adding a number of new jokes and omitting a song or two.

After him *John Giuran* and *"La-Petite" Marguerite* presented one of the best dancing turns on the vaudeville stage. With the exception of a little unnecessary noise from the gallery, they were applauded enthusiastically.

Eva Tanguay with her famous *I Don't Care* number triumphed in next to closing and *Emile* and *John Nathane* did some daring artistically executed feats at the closing.

NURNBERG.

CHICAGO — MAJESTIC

Rooney and Bent Held Over for Second Week

For the lover of Vanity the bill at the Majestic this week holds a very genuine fascination.

The bill opens with the *Melnotte Duo*, an act consisting largely of acrobatic stunts and fancy dance steps on a tight wire.

The big punch in the act hinges on a jump over two chairs on the wire, which feat is finally acomplished after several purposely humorous attempts.

Arch Hendricks and *George Stone* have a rather clever act due mostly to the very amusing way in which *Stone* plays the very good pal of John Barleycorn. He sings a very clever little song entitled *I'm Trying Hard to be English* in a realistically intoxicated fashion. Their patter talk is really funny and gets a good many laughs.

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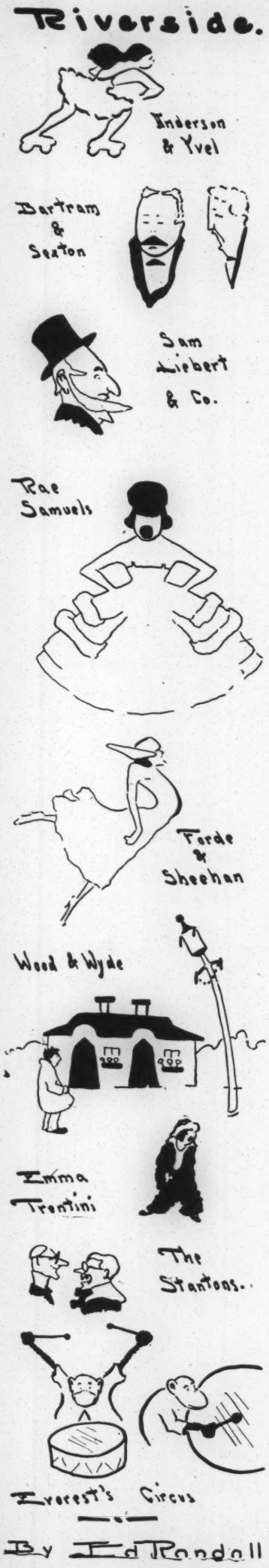
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Rae Eleanor Ball, violiniste, and her brother *Joe,* who plays the cello, gave a delightful musical program, entitled "Moments Musical." *John G. Sparks and Company* offered a comedy playlet.

Victor Martin and *Maude Florence* gave us an offering entitled "At the Tennis Court." *Kharum* completed the bill. WALKER.

NEW VAUDEVILLE ACTS

Harry Carroll Springs Big Surprise at the Palace

For a long, long time *Harry Carroll* has been writing topical songs and making it pay, with vaudeville dates sandwiched in between times, with *Carroll* sometimes appearing alone or with a partner, in recent years having *Anna Wheaton* in a singing combination that was always regarded as a valuable asset to any vaudeville bill. *Carroll* now comes through the vaudeville hoop with a big act that has Harry telling in musical rhythm what caused the present *Carroll* act to assume such proportions, there being quite a little company of singers and dancers, with a display of gowns and costumes that would put a crimp in any first-class bank. For more than a half hour the *Carroll* act runs through a merry, swinging, tuneful groove, with the principals each getting full play with their ability and versatility. His offering is styled "Varieties of 1920," written by *Ballard MacDonald,* composed by *Harry Carroll* and staged by *Leon Errol,* with the entire production sponsored by *Carleton Hoagland.* While *Carroll* is the main figure there is also special billing for *Grace Fisher,* soprano, *Harry Miller,* who dances like a house afire, and the Misses *Higgins and Bates,* who were recently on view with the new "Vanity Fair" act at the Palace. *Carroll* presides at the piano throughout and is working all the time. In the act there are some song hits. The *Carroll-MacDonald* song-producing shop has turned out *You're All My Sweeties, Since Broadway Went Dry, She Had To Pay the Piper, Oh, Boy What A Girl, I've Longed to Be Loved By the Girls, The Cuckoo Clock* and *Mister Ouija of the Keys. Miss Fisher* wears some becoming designs, with her last appearance in an old-fashioned hoop skirt, and singing *She Had to Pay the Piper* and *The Cuckoo Clock* effectively. She has a fine voice, of high range and musical in quality. *Mr. Miller* sure dances lightly, gingerly and gracefully, the man being a past master on the soft-shoe style. *Carroll* has the bulk of the singing to do and he also brings into play, two former airs, *Castles in the Air* and *Every Little Thing,* with *Miller* working in a dance where *Miss Wheaton* formerly worked up with *Carroll* on this number. All the music is of the $3 musical show swing and that Ouija number is both novel and capitally staged, with the strain sure to become universally popular. The dancing of the Misses *Higgins and Bates* was given ample scope, with several changes of dress to help out the work. They are nice lookers, work like teammates and show originality under *Errol's* coaching. There are feminine choristers who help fill up the stage attractively, sing well enough to pass *Carroll's* requirements and who wear the different gowns and outfits in a way that the audience obtains plenty of time to see them at close range. At the Palace Monday afternoon the act looked like a million dollars, the clothes ran into money and the combined efforts of the principals and coryphees brought about an unqualified hit that will do *Leon Errol's* heart good when he reads all the reviews on the road. Errol is playing Keith houses upstate. It is a delight, a rare treat indeed to sit through such a clean, classy act like *Carroll's* and he deserves all the congratulations that are coming his way. And *MacDonald* is entitled to his share, while *Hoagland* for his financial support shows that he is a real showman and not afraid to gamble on a "big act" that is miniature musical producing on a large, expensive and expansive scale. MARK.

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Slayman Ali Arabs Are Vigorous Stage Acrobats

Watching the surprising agility and acrobatic dynamos that are within the ranks of the *Slayman Ali Arabs* recalls to mind the heydey of such ground skill when the Buffalo Bill and 101 Ranch wild west shows were in vogue. The Arabic ground tumblers with the circuses and wild wests were always fascinating and in the *Slayman* troupe there may be some who served apprenticeship with the traveling tented aggregations. And again maybe not. But just the same the *Slayman Arabs* go through pyramids and a series of fast ground acrobatics that stamp them as leaders in their respective lines. The Arabs are at the Palace this week, closing the show and making an emphatic hit of it. MARK.

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Helen Keller Cancels

Helen Keller, the blind girl, who has been headlining Keith bills throughout the East since playing at the Palace, had to cancel her Syracuse bookings this week, owing to the illness of her companion and instructor, Mrs. Macy-Sullivan, who has pneumonia. Johnny Collins, who books the Syracuse theater, on Monday, arranged for two acts to fill the Keller cancellation, sending Marguerita Sylva and the Morris and Campbell turn to Syracuse.

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New Act for Rita Gould

Frances Nordstrom, now in Chicago with Grace George in "The Ruined Lady," written by Miss Nordstrom; has completed a big production act for Rita Gould with special scenery. The costumes will be designed and made by Lester. Miss Gould will be assisted by a pianist. It is an entirely new idea for vaudeville, quite pretentious, costing more than $6,000 to put on.

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"Mammy Jazz" a Hit

J. Rosamond Johnson wrote a number entitled *Mammy Jazz* that he didn't make much ado over when writing and quietly slipped it into his vaudeville turn. So instantaneous was its hit and the popularity reaching such bounds that the Joseph W. Stern Co. accepted it for publication and is receiving numerous demands daily for the number.

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Act Booked Solid

Charles Orr and Etta Hager, who recently showed their new act at the Harlem Opera House, made such an impression with the bookers that the act has been booked up solidly. For the next ten weeks they have been booked through New England and Novia Scotia in the B. F. Keith theaters in that territory.

GOOD SHOW AT 81ST STREET HOUSE

Succession of Hits Keep Applause at High Tide

Since *Johnny Collins* took over the booking of the shows in the Keith Exchange for the 81st Street Theater the result has been eminently satisfactory in every way and this booking expert has week in and week out been shooting the uptown house some corking good vaudeville.

This week *Collins* is giving the house a show that Tuesday afternoon proved the biggest kind of a success, with the general entertainment both amusing and entertaining.

Tuesday it rained and the weather was a trifle colder than April generally serves with crab-apple blossom time so near, yet the matinee was unusually large with the show bringing out as much enthusiasm as a night crowd.

Surefire, large sized, unmistakable hits were chalked up by *Hershel Henlere,* who is "doubling" from the Palace where he is one of the comedy cleanups and holds the next-to-closing spot, with *Henlere* substituted for *Morris and Campbell,* when they were hustled to Syracuse to fill a vacancy there; *Sylvia Clark,* who despite a severe cold that affected her voice, worked like a Trojan and was thoroughly enjoyed, and the *Percy Bronson and Winnie Baldwin* offering that not only pleased emphatically but dressed up the stage picturesquely, and *Laura Pierpont,* with her new sketch, "The Guiding Star," with a moral that was appreciated.

The *Darras Brothers* opened the show and held close attention with their feats of equilibristic strength.

Maud Earl and Company offered a fantastic offering entitled "The Vocal Verdict" that *Miss Earl* wrote in conjunction with *Oscar Frederickson,* who supplied the musical part. The Earl act was carefully presented, with Miss Earl working hard to please. It was well received.

The audience went into ecstasies of joy over *Henlere's* comedy and music and applauded for more, but Henlere was satisfied to take only bows. The *Henlere* success in the New York theaters this season has been one of the surprises of the booking offices and he is now an established favorite.

Miss Clark was applauded when her name was flashed and she went through to a laughing, applause score that gratified her desire to please. She is always working when on the stage and her ballet travesty was unusually well received.

The *Jack Lait* satire that *Mr. Bronson* and *Miss Baldwin* so splendidly presented rounded out a highly satisfactory bill.

The audience showed hearty appreciation of the *Pierpont* act that is working into better shape as it receives further bookings.

The feature film was "His House In Order," with *Elsie Ferguson* as the star. MARK.

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"Denim Blues" Song on Roof

On Monday night there was introduced on the New Amsterdam Roof in the Ziegfeld entertainments a new song based upon the overalls campaign. It is entitled *The Denim Blues,* and is the work of Gene Buck and Dave Stamper.

CHICAGO — MAJESTIC

Rooney and Bent Held Over for Second Week

For the lover of Vanity the bill at the Majestic this week holds a very genuine fascination.

The bill opens with the *Melnotte Duo*, an act consisting largely of acrobatic stunts and fancy dance steps on a tight wire.

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Victor Martin and *Maude Florence* gave us an offering entitled "At the Tennis Court." *Kharum* completed the bill. WALKER.

Harry Carroll Springs Big Surprise at the Palace

For a long, long time *Harry Carroll* has been writing topical songs and making it pay, with vaudeville dates sandwiched in between times, with *Carroll* sometimes appearing alone or with a partner, in recent years having *Anna Wheaton* in a singing combination that was always regarded as a valuable asset to any vaudeville bill. *Carroll* now comes through the vaudeville hoop with a big act that has Harry telling in musical rhythm what caused the present *Carroll* act to assume such proportions, there being quite a little company of singers and dancers, with a display of gowns and costumes that would put a crimp in any first-class bank. For more than a half hour the *Carroll* act runs through a merry, swinging, tuneful groove, with the principals each getting full play with their ability and versatility. His offering is styled "Varieties of 1920," written by *Ballard MacDonald,* composed by *Harry Carroll* and staged by *Leon Errol,* with the entire production sponsored by *Carleton Hoagland.* While *Carroll* is the main figure there is also special billing for *Grace Fisher,* soprano, *Harry Miller,* who dances like a house afire, and the Misses *Higgins and Bates,* who were recently on view with the new "Vanity Fair" act at the Palace. *Carroll* presides at the piano throughout and is working all the time. In the act there are some song hits. The *Carroll-MacDonald* song-producing shop has turned out *You're All My Sweeties, Since Broadway Went Dry, She Had To Pay the Piper, Oh, Boy What A Girl, I've Longed to Be Loved By the Girls, The Cuckoo Clock* and *Mister Ouija of the Keys. Miss Fisher* wears some becoming designs, with her last appearance in an old-fashioned hoop skirt, and singing *She Had to Pay the Piper* and *The Cuckoo Clock* effectively. She has a fine voice, of high range and musical in quality. *Mr. Miller* sure dances lightly, gingerly and gracefully, the man being a past master on the soft-shoe style. *Carroll* has the bulk of the singing to do and he also brings into play, two former airs, *Castles in the Air* and *Every Little Thing,* with *Miller* working in a dance where *Miss Wheaton* formerly worked up with *Carroll* on this number. All the music is of the $3 musical show swing and that Ouija number is both novel and capitally staged, with the strain sure to become universally popular. The dancing of the Misses *Higgins and Bates* was given ample scope, with several changes of dress to help out the work. They are nice lookers, work like teammates and show originality under *Errol's* coaching. There are feminine choristers who help fill up the stage attractively, sing well enough to pass *Carroll's* requirements and who wear the different gowns and outfits in a way that the audience obtains plenty of time to see them at close range. At the Palace Monday afternoon the act looked like a million dollars, the clothes ran into money and the combined efforts of the principals and coryphees brought about an unqualified hit that will do *Leon Errol's* heart good when he reads all the reviews on the road. Errol is playing Keith houses upstate. It is a delight, a rare treat indeed to sit through such a clean, classy act like *Carroll's* and he deserves all the congratulations that are coming his way. And *MacDonald* is entitled to his share, while *Hoagland* for his financial support shows that he is a real showman and not afraid to gamble on a "big act" that is miniature musical producing on a large, expensive and expansive scale. MARK.

• • •

Slayman Ali Arabs Are Vigorous Stage Acrobats

Watching the surprising agility and acrobatic dynamos that are within the ranks of the *Slayman Ali Arabs* recalls to mind the heydey of such ground skill when the Buffalo Bill and 101 Ranch wild west shows were in vogue. The Arabic ground tumblers with the circuses and wild wests were always fascinating and in the *Slayman* troupe there may be some who served apprenticeship with the traveling tented aggregations. And again maybe not. But just the same the *Slayman Arabs* go through pyramids and a series of fast ground acrobatics that stamp them as leaders in their respective lines. The Arabs are at the Palace this week, closing the show and making an emphatic hit of it. MARK.

• • •

Helen Keller Cancels

Helen Keller, the blind girl, who has been headlining Keith bills throughout the East since playing at the Palace, had to cancel her Syracuse bookings this week, owing to the illness of her companion and instructor, Mrs. Macy-Sullivan, who has pneumonia. Johnny Collins, who books the Syracuse theater, on Monday, arranged for two acts to fill the Keller cancellation, sending Marguerita Sylva and the Morris and Campbell turn to Syracuse.

• • •

New Act for Rita Gould

Frances Nordstrom, now in Chicago with Grace George in "The Ruined Lady," written by Miss Nordstrom; has completed a big production act for Rita Gould with special scenery. The costumes will be designed and made by Lester. Miss Gould will be assisted by a pianist. It is an entirely new idea for vaudeville, quite pretentious, costing more than $6,000 to put on.

• • •

"Mammy Jazz" a Hit

J. Rosamond Johnson wrote a number entitled *Mammy Jazz* that he didn't make much ado over when writing and quietly slipped it into his vaudeville turn. So instantaneous was its hit and the popularity reaching such bounds that the Joseph W. Stern Co. accepted it for publication and is receiving numerous demands daily for the number.

• • •

Act Booked Solid

Charles Orr and Etta Hager, who recently showed their new act at the Harlem Opera House, made such an impression with the bookers that the act has been booked up solidly. For the next ten weeks they have been booked through New England and Novia Scotia in the B. F. Keith theaters in that territory.

GOOD SHOW AT 81ST STREET HOUSE

Succession of Hits Keep Applause at High Tide

Since *Johnny Collins* took over the booking of the shows in the Keith Exchange for the 81st Street Theater the result has been eminently satisfactory in every way and this booking expert has week in and week out been shooting the uptown house some corking good vaudeville.

This week *Collins* is giving the house a show that Tuesday afternoon proved the biggest kind of a success, with the general entertainment both amusing and entertaining.

Tuesday it rained and the weather was a trifle colder than April generally serves with crab-apple blossom time so near, yet the matinee was unusually large with the show bringing out as much enthusiasm as a night crowd.

Surefire, large sized, unmistakable hits were chalked up by *Hershel Henlere,* who is "doubling" from the Palace where he is one of the comedy cleanups and holds the next-to-closing spot, with *Henlere* substituted for *Morris and Campbell,* when they were hustled to Syracuse to fill a vacancy there; *Sylvia Clark,* who despite a severe cold that affected her voice, worked like a Trojan and was thoroughly enjoyed, and the *Percy Bronson and Winnie Baldwin* offering that not only pleased emphatically but dressed up the stage picturesquely, and *Laura Pierpont,* with her new sketch, "The Guiding Star," with a moral that was appreciated.

The *Darras Brothers* opened the show and held close attention with their feats of equilibristic strength.

Maud Earl and Company offered a fantastic offering entitled "The Vocal Verdict" that *Miss Earl* wrote in conjunction with *Oscar Frederickson,* who supplied the musical part. The Earl act was carefully presented, with Miss Earl working hard to please. It was well received.

The audience went into ecstasies of joy over *Henlere's* comedy and music and applauded for more, but Henlere was satisfied to take only bows. The *Henlere* success in the New York theaters this season has been one of the surprises of the booking offices and he is now an established favorite.

Miss Clark was applauded when her name was flashed and she went through to a laughing, applause score that gratified her desire to please. She is always working when on the stage and her ballet travesty was unusually well received.

The *Jack Lait* satire that *Mr. Bronson* and *Miss Baldwin* so splendidly presented rounded out a highly satisfactory bill.

The audience showed hearty appreciation of the *Pierpont* act that is working into better shape as it receives further bookings.

The feature film was "His House In Order," with *Elsie Ferguson* as the star. MARK.

• • •

"Denim Blues" Song on Roof

On Monday night there was introduced on the New Amsterdam Roof in the Ziegfeld entertainments a new song based upon the overalls campaign. It is entitled *The Denim Blues,* and is the work of Gene Buck and Dave Stamper.

IN THE SONG SHOPS

BY MARK VANCE

Eddie Leonard Chats About His Songs—Fred Forster Has Another Waltz Hit—Sam Fox Week in Kansas City

THE other day we had quite a chat with *Eddie Leonard*, who has just returned from a successful road season in his own show, "Roly Boly Eyes," in which Eddie introduced some of the songs and dances that have made him one of the country's foremost singing and dancing minstrels.

We chanced to ask Eddie

How He Came to Write

Ida, Sweet As Apple Cider, and in the telling the blackfaced comedian also brought out the interesting statement that down south at the time he wrote the song that cabarets were in full run there but were known as "free and easies." Eddie said it was free and easy to get in the places but the cost would be about $90 or more to get out. Well, is was back in 1889 and *Leonard* was working days at the rolling mills in Richmond, Va., and playing nights at Putnam's Theater. All the professionals, especially the traveling folks, know Putnam's in that town.

Well, Eddie was doing more singing than dancing then and the Ida ballad came to him like a bolt from the blue. He wrote it, and then the dancing refrain worked along with it and then later came the "wah wah" part, also a recognized part of the now internationally-famous song, *Ida*.

There were a few song publishing firms those days and among them were Stern's, Witmark's and T. B. Harms. *Leonard's* song reached such a circulative popularity that the Stern company bought it, with Eddie still receiving royalties from it. In fact, all that Eddie has written since his first big hit, *Ida*, have been published by Stern.

Speaking of *Leonard's* initial song hit

Recalls that In the Days

of *Leonard's* "free and easies" in Richmond that *Hap Ward* (whose right name was *Charles O'Donnell*) was also working at Putnam's at the same time but that the boys, according to Eddie, had times that cannot be equalled nowadays. *Leonard* says the *Ida* song seems to have an everlasting popularity, judging from its sales. He wrote both the words and music.

In the present *Leonard* show, "Roly Boly Eyes," two of the song hits are from *Leonard's* pen, namely, *My Mother's Serenade* and *Ain't It Sweet* (*Sing It Along*). These two will be used by *Leonard* when he returns to vaudeville, and there is no telling just how soon that will be as he is subject to a contract call from the John Cort office for the resumption of a tour in "Roly Boly Eyes."

A. L. Smith, leader of the orchestra at the Golden Pheasant Inn, Chicago, has just written the Gilbert & Friedland Inc., that *Dance-O-Mania* is now the biggest hit that the *Smith* musicians are playing. This from *Smith* came less than a week after the number had made its initial appearance in the Windy City.

Incidentally, announcement is made that *Max J. Stone* has been appointed manager of the *Gilbert & Friedland* branch offices in Chicago and that *Charles Lenson* had been added to the staff. *Harry Goodwin*, assistant general manager to the *Gilbert & Friedland* firm, went to Chicago purposely to reorganize the firm's staff there.

The recent appearance of

The Primrose Four

at the Palace, New York, recalls the fact that this top-notch singing quartette was named after the late George H. Primrose and that some years ago when the singers, the present *William Cantwell* of the Primrose organization was with them then, then known as the *Minstrel Four*, the Primrose Minstrels, were called onto the stage of the Majestic, Peoria, and requested by Primrose to adopt his name. *Cantwell* said the boys were delighted and from that time the name has been retained although there has been a difference in the personnel of the quartette.

With Primrose's minstrels then were such comedians as *Billy Beard* and also on the list was *Earl Benham*, then a ballad singer.

The Primrose Four keeps up-to-date on its songs, but not in recent years has the quartette found such a comedy number to fit them so well as *Oh, By Jingo*, which is one of the biggest hits of their present repertoire. The present four comprises, in addition to *Cantwell*, Messrs. *Bob Gibner, Tom Murphy* and *Eddie Van*, formerly of *Sherman, Van* and *Hyman*.

History Repeats Itself

but there are few men in the music publishing business who can make it take as many encores as *Fred Forster*. When the Chicago publisher "panicked" the music world by putting across *Missouri Waltz* for a big hit, there were some who said it was an accident. When Forster followed up *Missouri Waltz* with *Hindustan* the skeptics began to "hem and haw." Since he has made *Karavan* and *Sweet and Low* they have been totally silent, and now he comes along with another one, *That Naughty Waltz*.

You can't go anywhere in Chicago without hearing it played, sung or whistled. The stores cannot get copies fast enough. The unique feature in the situation in the Forster office is that while *Naughty Waltz* is in such big demand, another waltz harmony number in the catalogue is likewise turning out to be a sensational hit. This one is *Sweet and Low*, which is also a great favorite among harmony singers. Scores of acts are singing both numbers. One of these acts is *Holt and Rosedale*, of the "Hello, Alexander" show.

Abe Olman, Mr. Forster's general professional manager, further reports that the firm is ready to follow up *Karavan* with a genuine novelty, entitled *Ragadora*, which is now on the press. A big campaign is being mapped out for this song, which has all the earmarks of an overnight hit.

From the Richmond Music Company comes two brand new compositions—namely *Anytime, Anyday, Anywhere*, lyric by *Louis Weslyn* and music by *Max Kortlander*, and *Barney, Come Over Here*, words by *Ida Simpson* and music by *Blanche Ring*, which have started out like big winners, according to the demands made upon the Richmond offices for copies.

Mr. Kortlander is the composer of the melody of *Tell Me* while the *Blanche Ring* number is considered her biggest song hit since her *Rings On My Fingers* and is being sung by her with great success at her Sunday night concerts.

It just beats all

The Way Sam Fox Week

registered such an amazing success in Kansas City and one of the features was the new popular song *Alabama Moon* by *George Hamilton Green*, which was sung by *Lloyd Garrett*, one of the foremost singers of Kansas City. A special stage setting was arranged and the representation was a beautiful plantation scene. There was the proverbial southern cabin and a large tree through the branches of which the moon was shining. A forty-one piece orchestra played the strain softly while Mr. Garrett, seated under the tree, in darky makeup, sang *Alabama Moon*. The song was not only well received but throughout the week the theme of the song was used for the showing of the feature film. The Newman Theater placarded and billed *Alabama Moon* all over Kansas City, twenty-four sheets being used as well as window cards, with two huge signs in colors being used in front of the theater.

Wheeler Wadsworth, who can make a saxophone do everything but talk—he can make it laugh and cry at that—is a song writer of note, having turned out the popular *Bow Wow* number that is on the books of the Daniels & Wilson company. However *Wadsworth* is also a comedian although the east does not know it as well as the western colony, especially the boys in Chicago where *Wheeler* was a prime favorite for years, and he may be signed as a comic cut-up with one of Broadway's summer shows.

Along Broadway speeds the report

That Franz Lehar

is coming to New York and that when he comes to town will be under contractual service as a composer to the T. B. Harms company. Lehar's music is well known to the United States, with perhaps his greatest numbers supplied in his "The Merry Widow" show. Lehar is said to have a long list of new numbers that will be duly exploited by the Harms company when he is ready to have them published in North America.

Which also reminds us that within the near future the Jos. W. Stern company may announce a new line of melodies from several German composers who have been unable to do anything with their music since the war. Now that the big fuss is over and music is once more enjoying its uninterrupted popularity arrangements will be made to bring out melodies that were ready for publication when the world's quarrel started.

At the N. V. A. club Sunday night, the vaudeville team of *Bartram* and *Saxon* appeared as one of the "impromptu turns" for the informal dinner entertainment, and in addition to scoring a big hit with some of the songs in their regular turn, introduced for the first time in public the new song *When Dawn Came* that was written by *E. O. Van Pelt* and *Hampton Durand*. Responding to an enthusiastic encore, *Edward Marshall* announced that the song which was written especially for the big film of that title which the *Hugh E. Dierker* Productions Company has just brought to New York, would be given an initial rendition. The sweet-voiced Bartram sang it effectively and the result was that there were immediate inquiries of *Mr. Marshall* by other singing vaudevillians present where they could obtain the orchestration of the ballad. It has all the ingredients for a big money-maker. *Mr. Dierker* is publishing the number himself, but may sell the song outright to a New York publisher before going west to take up other picture work.

. . .

IS THAT SO!

It's Right Here for You (If You Don't Get It—Tain't No Fault O' Mine) is a new "blues" comedy song by *Alex. Belledna*, which has been accepted for distribution by the Perry Bradford Music Company. *Marie Cahill* is using the number and considers it a worthy successor to her former popular standby, *Under the Bamboo Tree*.

William Raskin, the well known song-writer, who has *I'll Buy the Ring* and *I'm Waiting for Ships That Never Come In*, is now attached to the McCarthy & Fisher song-composing staff.

Cal De Voll, who is from the West, during the past two months has placed five songs with some of the biggest publishers in Music Row. Among them are *The China Honeymoon, At the End of the Sunset Trail* and *San Domingo Blues* which were all placed with the Remick Company; *Mississippi Lullaby*, with Shapiro, Bernstein Co.; and *Waikiki Blues*, with the Irving Berlin Co. DeVoll, in conjunction with *Violinsky*, is writing a new musical show for Broadway production.

The Black and White Boys, *Ray Miller's* happy bunch of musicians, who are such a big hit with the Ed Wynn Carnival, are making quite a feature of *Manyana* which is now being used with success by *Yvette, Arthur Anderson, Jennie Middleton, O'Rourke and Adelphia, Donald Roberts, Calvert and Shayne*, etc. *Jack Mills* is booming the new number for all he is worth.

See All the Shows in Your Town!

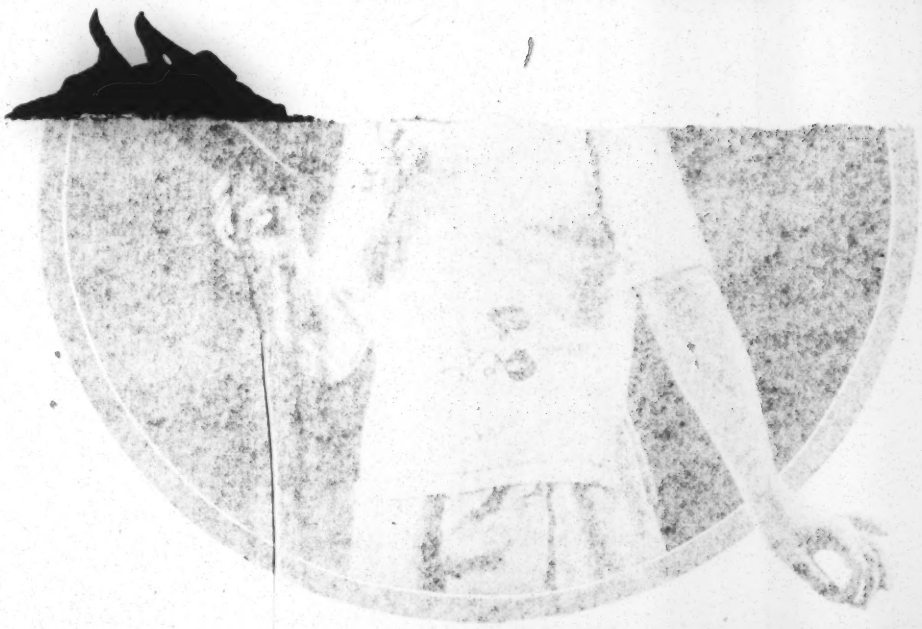


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Tear off the coupon, fill it in and mail it today before some one **else** qualifies and b e a t s you to it.



Fashions From The Footlights

BY MLLE. RIALTO



Over grey chiffon with form fitting bodice, Brooks has draped jade green velvet into a bow panier on one side which gracefully extends to a long train. Covering the chiffon skirt, he fashions a drop of tiny jade beads of which half the bodice is also made.

The brightest of blue ribbon is caught on a beaded wristlet and smartly draped over one arm and attached to the frock ornaments.

The broad sweeping brimmed hat is made of layers of chiffon, edged with the bead trimming and replete with a jade velvet bow.

CHRISTIE MACDONALD who has returned to the stage in "Florodora" is lending her winsomeness and charm to several scenes. *Miss MacDonald* was gowned in a lovely shade of pale cornflower blue, in the first act. The skirt of this suit made by the *Mode Costume Company*, was of

The Three Tier Model

so much in vogue, the silk of these tiers being accordeon pleated. The coat, which possessed long reveres, and short sleeves, was lightened by touches of white in ruffles at the elbows, and in the dainty vestee. A blue hat, with uncurled ostrich feathers in the same shade, completed the outfit. In another scene *Miss MacDonald* wore a pretty frock of pale pink taffeta, which possessed a draped overskirt of ecru silk lace. The waist, too, combined the ecru lace and pink taffeta, while a lovely pale mustard shade, which possessed a full skirt, also on bouffant lines, over an underskirt of yellow which was artistically decorated with garlands of rosebuds fashioned of narrow gold metallic ribbon. The bodice to this frock was of soft taffeta, and was high in the back, but cut out fairly low in front. The sleeves were just tiny puffs, but a long, flowing effect was gained by the use of wide lace, which was caught in at the puffs, and which fell to the wrists. In another scene, *Miss Kelly* donned a colorful frock of a blush rose, which was fashioned pretty much along the same lines as her two other frocks. All of *Miss Kelly's* costumes were by *Joseph*.

Cordelia MacDonald, who appears in "The Hole in the Wall," is wearing a black velvet dress which is particularly suitable to elderly women. A product of *Anna Spencer, Inc.* it is relieved of its



to the costume, the entire effect being finished by a suede sash of black satin, wound twice around the waist, terminating in two heavy chenille tassels. With the suit *Miss Mann* wore sheer black stockings and black suede tie shoes—the *dernier cri* in French footwear.

Madame Besson, the Anglo-Parisian artiste, who was last seen in the Harold Brighouse play "Jeanne d'Arc," made a stunning appearance on the Avenue

In a French Hat

of bisque maline straw by *Reboux* of Rue de Rivoli. The under brim was of brown taffeta, caught up at the left side by a tortoise-shell pin. The upper crown was bare of any ornament save a huge pin of pink coral. With this hat she wore a tan-colored duvetyn cape, thrown Spanish-fashion over the shoulder, and a fisher scarf with a long tail hanging to the waist at the back.

Among others observed in the promenade on the Avenue during a delightful April afternoon was *Peggy McCall,* late of Famous Players-Lasky. *Miss McCall,* who is about to sail for London, was

Attired in Brown

quite in harmony with her beautiful bronze hair. She was wearing a tan *Hickson* suit of Kitten's Ear cloth, set off with high top brown boots, close-fitting brown hat and a Kolinsky collar.



VIVIENNE SEGAL

A bewitching little evening gown sets off the charm of Vivienne Segal in the manner of a debutante. It is a modest creation, youthful in lines and the grace of its design, and the star of "The Little Whopper," enhances its modesty and youthfulness. Made of Mallinson's Aphrodite green pussy willow taffeta, it reveals three tiers of silver lace in a dainty underskirt and a snugly fitting bodice. The over tunic is of the popular apron design with a bouffant effect at the hips



MABEL McQUADE

For a summer morning spent on the spacious lawns of the country club or on a stroll to the shops nothing is more cool or comfortable than a town blouse of Malinson's Deluxeknit. Mabel McQuade, who appears in "The Hidden Light," has chosen it for a conspicuous part of her wardrobe. The blouse is boyish in its simplicity and the freedom of movement that it gives. At the same time, however, there is feminine charm in the embroidery of orchid and purple morning glories. A turban made entirely of flowers in the orchid and violet shades accompanies the blouse

"BEFORE THEY WERE STARS"

VIII—Roscoe Arbuckle

BY AN OLD TIMER

Has Had Wide Experience on the Stage —Started in Pictures with Selig — Believes in Laughing and Growing Fat

BACK in Smith Center, Ark., in 1887, there came into the world a very fat and chubby little individual. It was not long before he exhibited a marked propensity for laughter and merriment. Where most babies would cry, this little fellow laughed. Through the passing years that old saying, "Laugh and grow fat," was verified, for this youngster not only laughed and grew fat, but "cashed in" on his rotundity to an amazing degree. So, after all, it pays to laugh!

This youngster, the newest member of our "Before They Became Stars" Club, was none other than

Roscoe ("Fatty") Arbuckle

and to-day his personality makes him one of the most popular stars in the screen world. "Fatty" (the name given him in childhood has stuck through life) did not stay long in Smith Center, but moved to California just a year and a half too late to become a "native Son." His first home was in another little town, Santa Ana.

When he was eight years old, a traveling stock company came to give a few performances in the town. That was twenty-five years ago, and the owner and manager was one of the biggest stars on Broadway to-day; it was the Frank Bacon Stock Company. Strange as it may seem, Fame reached Fatty first, but when Frank Bacon's turn came, it made up with interest the share of good things due him for his long and patient travel along the road of Success.

How "Fatty" Went on the Stage

is a classic. When the Frank Bacon Stock was rehearsing for its evening performance, they discovered that they were in need of a little pickaninny character to play a small bit in the show. Bacon's eyes lighted upon "Fatty," seeing in the little barefoot boy who was looking in at the wings a possible "actor." He asked him if he would like to play the bit and "Fatty" was delighted.

"Then go home and get your shoes and stockings, because if you are to be a pickaninny your white legs mustn't show."

"If I go home," wailed the boy, "my mother won't let me come back."

So they had to black his legs and feet as well as face and hands. This was one of those opportunities that folks say knock at the door only once. For he decided then and there that the actor's life was the one for him. Had he gone home—well, he says he would never have been allowed out of doors until the Bacon Stock was well away from Santa Ana. The fifty cents that he earned that night was the beginning of a fortune accumulated from stage and picture work.

Fate Moved Slowly

and brought no more chances to act in public. Some one discovered that he had a good voice, and "Fatty" was much in demand at socials, and, of course, was ready to oblige with a tenor solo or two.

Sid Grauman, the Los Angeles exhibitor, heard about him, and offered him a chance to sing at his San José vaudeville house. That was in 1904, when those illustrated songs about the moonlight, the river and the girl were so popular. He sang illustrated songs for a year and a half at the magnificent salary of seventeen fifty per.



Another Western exhibitor, Chris Brown, then booking for Portland theaters, sent him up to the Star Theater, then under the management of S. M. Cohn. It was during the Portland Fair in 1905, and the young singer made such a hit that his salary was raised to $50 a week.

In Portland he

Met Leon Errol

who at that time was running a burlesque house there. Errol told him to come down and he would teach him the show business. "Fatty" went "down" in two senses of the word! This transaction was one of the most striking instances of his foresight and keen business wisdom. Giving up a position which was paying him fifty dollars, "Fatty" went to the Orpheum and took a job which paid only half the amount. He realized that the day of the illustrated song was near its close, and made a real sacrifice to get in on the ground floor of a work which offered infinitely greater possibilities. He began as a

Burlesque Comedian

and remained with Errol in Portland for a year. The next spring the troupe visited Boise City, Idaho, and played in a theater that had once been a church. Whether it was the wrath of God that fell upon the troupe for using the place of worship as a show house, or just plain bad luck, the troupe went flat broke in Boise City and went to pieces.

Leon Errol returned to New York and has remained East ever since, and "Fatty" took up his discarded profession once more. He was able to secure only twenty dollars a week, but after his venture in the burlesque field, it seemed like a fortune. Just as he was feeling comfortable, bad luck, in the shape of a fire came along and gone was the theater, gone his prospects of work in Boise City. He shook the dust of Idaho from his feet and went Northwest.

Musical Comedy Next

attracted him and he secured a few odd jobs in Seattle. From there he went with John Burke's burlesque show to Winnipeg, Canada. Here bad luck closed the show once more and "Fatty" found himself without a job and just two dollars above his fare back to San Francisco.

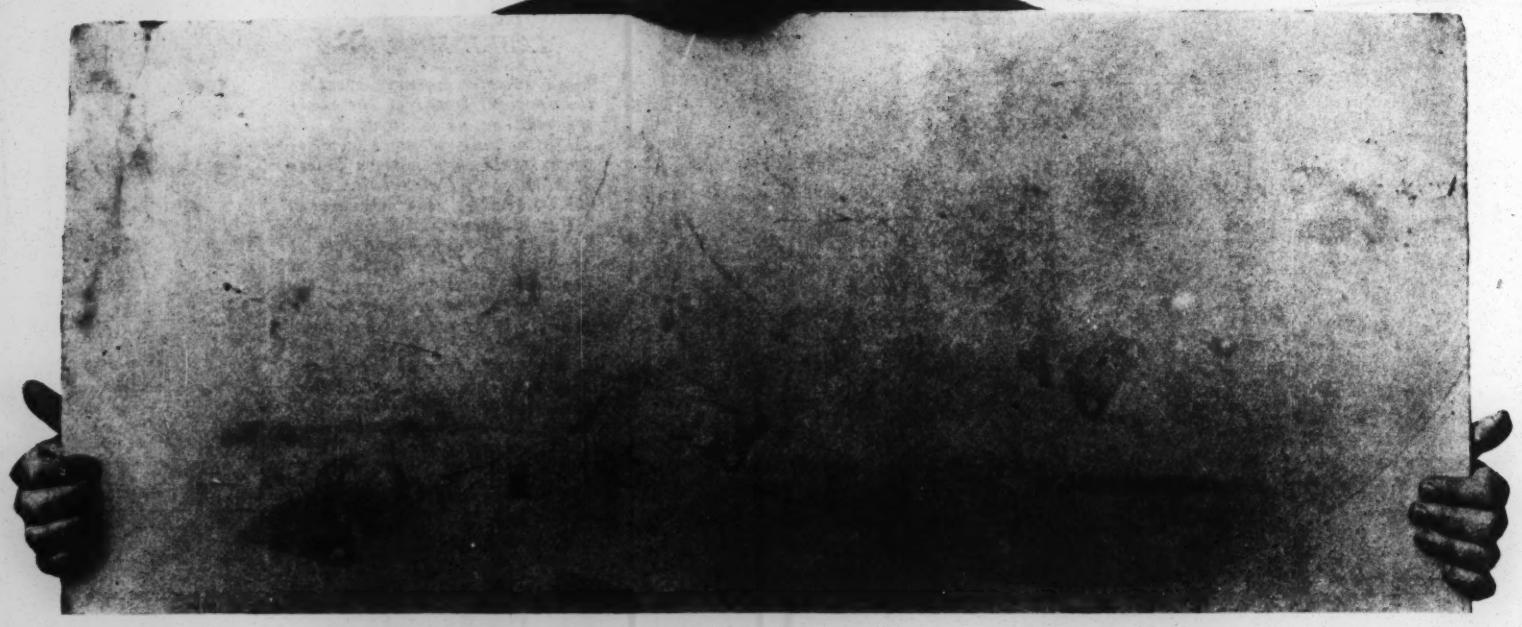
It was hard to laugh with two dollars as sole money possessions, but somehow he managed to keep his good disposition and commenced the round of the burlesque houses, once again. Of course he landed, and he went right to work to put away money for the rainy day that seemed an essential part of his burlesque experience. He soon joined forces with Walter Reed, another actor, and they formed their own show which toured Arizona, Texas, and New Mexico.

His Debut in Pictures

was with Colonel Selig in the very early days of pictures. The majority of the comedians today started with the old Biograph or later with the Keystone, but "Fatty" antedated them all by a short space. In those days, the pictures were looked upon with contempt and suspicion by legitimate artists and so "Fatty" left no trail when he went to the film studio and never told anyone of his connections with "canned melodrama."

In his first picture, directed by Francis Boggs, Tom Santchi had the leading part and Fatty received the usual five per for his working

(*Continued on page 869*)



FIVE QUEENS!



A frog he would a-wooing go, but being very shy—almost camera shy—he is taking a chaperone with him in the person of a Fox Sunshine Comedy girl





There is a touch of boyish bravado and girlish grace in this staircase pose of Phyllis Haver, who is close to the top on the payroll of Paramount-Mack Sennett Comedies



Two more Fox Sunshine Comedy girls who show the latest things in bathing suits and knees before taking up their mermaid posts in the Pacific

Above is a Christie Comedy maiden ready for a Springtime masque—not by Percy Mackaye—on the sunny slopes of Los Angeles

"THE AMATEUR WIFE"

Irene Castle Good in Paramount Picture

By Nalbro Bartley. Scenario by Jane Murfin. Directed by Edward Dillon. Released by Paramount-Artcraft.

Justine Spencer.....Irene Castle
Cosmo Spotiswood.....W. P. Carleton
Billy Ferris.....Arthur Rankin
Randolph Ferguson.....S. J. Warrington
Oliver Ferris.....A. Saskin
Dodo Spencer.....Augusta Anderson
Loti, a Maid.....Mrs. Charles Dewey
Sara.....Ellen Olson

The svelte Irene Castle has done one among several things since our eyes last beheld her on the screen—she has improved her histrionic ability. Also, under the aegis of Paramount-Artcraft, she has selected a vehicle to fit her attainments.

"The Amateur Wife" now at the Rivoli, however, strikes no new note; in fact, there is a broad smack of familiarity about it. Recognize this formula: Wife, a plain little grub. Husband, indifferent. Husband takes trip abroad. Wife mourns for a time. Then with the aid of a cheque book, masseurs, hairdressers, and French modiste, becomes transformed into a gorgeous, golden butterfly.

Husband eventually returns; finds wife surrounded by admirers. Becomes jealous. Now wife is indifferent. Of course, at this juncture there enters the cad. He invites her to dine at his studio with a carefully prepared story of some friends joining them.

Undoubtedly right here you see things set for the big scene—wife's virtue assailed, husband to the rescue. But the picture offers a radical departure. There is no hand-to-hand conflict with hubby arriving at the very "nick." Instead there is a typical conjugal spat, as hubby eventually arrives, which turns on the choosing of friends, and man and wife, still ununited, walk off. Their reunion comes later, when his apathy and withdrawal from financial affairs threatening financial disaster, impels her to "go to his side."

The picture is a highly lavish production, and enables Mrs. Castle to display her wonderful gowns. The titling also shows an expert hand. In support of the leading role, W. P. Carleton, as Cosmo Spotiswood, acted with fine restraint and dressed with a true regard for the exigencies of his role of "society man."

Augusta Anderson as Dodo Spencer seemed really too typical as a musical comedy queen. She stressed the vulgarity of this kind of woman a little heavily.





Justine (Irene Castle) has a little surprise for her husband when he comes home from a little trip. She has blossomed into a radiant creature with a flock of admirers, and he isn't altogether pleased by the change



Justine hears a lecture that is straight from the shoulder. She only smiles, however, and jiggles her teacup a little. From "The Amateur Wife" (Paramount)



"SINNERS"

Country Atmosphere Exudes from New Realart Picture

Scenario adapted from Owen Davis' melodrama by Eve Unsell. Directed by Kenneth Webb. Released by Realart.

Mary Horton.....Alice Brady
Mrs. Horton.....Agnes Everett
Hilda West.....Augusta Anderson
Polly Gary.....Lorraine Frost
Saidee.....Nora Reed
Bob Merrick.....James L. Crane
Horace Worth.....W. P. Carlton
William Morgan.....Frank Losee
Doctor Simpson.....Crauford Kent
Joe Garfield.....Robert Schable

"Sinners" is from the manufacturing shops of the Realart Pictures Corporation, with Alice Brady as the star. While the theme more or less has been told and retold both on the stage and screen the Realart has gone to much expense in surrounding Miss Brady and supporting company with "exteriors" and "interiors" that are as true to nature as life itself.

Miss Brady is seen as the unsophisticated country miss, who goes to the big city in search of work when she finds that her mother's bank account has dwindled down to almost nothing. Now a certain man in the town, who proves somewhat of a villian in more ways than one, named Worth, comes close to ruining the girl's happiness by circulating a story which is untrue but has angles that cannot be denied. Well everything turns out all right for Mary, despite her troubles in the big city. Seems Worth's friends there refused to help her and an old girl friend from home, who has accepted the metropolitan enmeshment that engulfs some girls who find catering to the whims of monied males profitable, extends hospitality that saves her from starvation, privations and misery, and results in her meeting her husband-to-be, Bob Merrick.

Special mention should be made of the work of Mr. Losee, Mr. Schable and Mr. Crane.

"Sinners" carries a melodramatic story that is easily followed and with Miss Brady showing her accustomed charm the effect is never in doubt.





(Top of page) Alice Brady in "Sinners" (Realart) brings her city friends to her country home.

In the scene just above there is obviously one gentleman too many at Alice Brady's chafing dish party.



(At the right) Constance Talmadge in "The Love Expert" (First National) starts her deadly work on John Holliday. (Bottom of page) Her schoolmates are convinced that she is a past master at the art of love



"THE LOVE EXPERT"

Winsome Constance Talmadge in a First National Comedy

A John Emerson-Anita Loos Production. Released by First National.

Babs	Constance Talmadge
Mr. Hardcastle	Arnold Lucy
Jim Winthrop	John Holliday
Dorcas Winthrop	Natalie Talmadge
Matilda Winthrop	Fanny Bourke
Aunt Cornelia	Nellie P. Spaulding
Aunt Emily	Marion Sitgreave
Mr. Thompson	James Spotteswood
Mr. Smithers	David Kirkland
Prof. Bleeker	Edward Kapler

There is a certain style of whimsical comedy that Constance Talmadge plays better than anybody else on the screen, and John Emerson and Anita Loos have discovered the exact formula for writing this particular kind of comedy. The result is that in "The Love Expert" at least, Miss Talmadge is perfectly cast, and is as sprightly and charming as ever.

The story is, of course, purely fanciful. No human being could ever hope to accomplish the wholesale matrimony among her friends and relatives that the dauntless Babs accomplishes as easily as rolling off a log. But its very impossibility makes the story more humorous.

Babs is a boarding school miss who selects as a career the rather vague job of being an expert in love. She is expelled from school for her pains, and sent to live with her Aunt Emily in Boston. Here she discovers that by all the rules of her new business, Aunt Emily's lover is not really suited to Aunt Emily at all, but to Babs herself. She therefore sets out on a determined campaign to separate the affianced lovers and win the gentleman in the case for her own. A professor proves to be a more fitting mate for Aunt Emily, and the fact that a dependent elderly aunt and two unattractive sisters stand in the way of the young man's marrying troubles Babs not at all. Quite simply she marries off the three dependent females to various unsuspecting males, and cops the prize for herself.



"TERROR ISLAND"

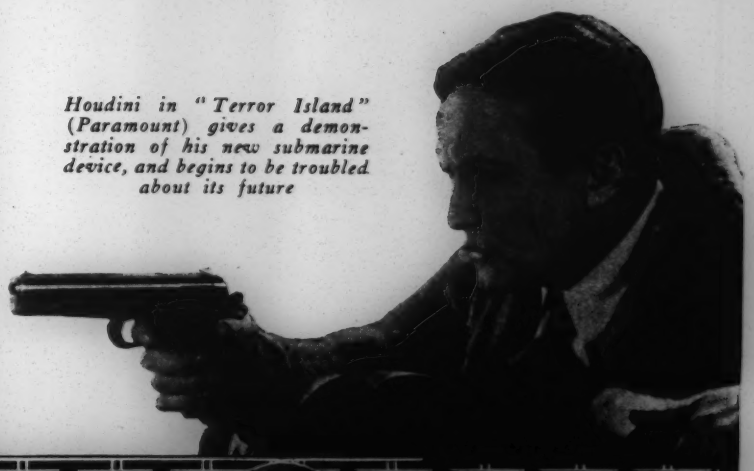
Houdini Performs More Feats in Paramount Picture

Story by Arthur B. Reeve and John W. Grey. Walter Woods, Scenarist. James Cruze, Director. Paramount Picture.

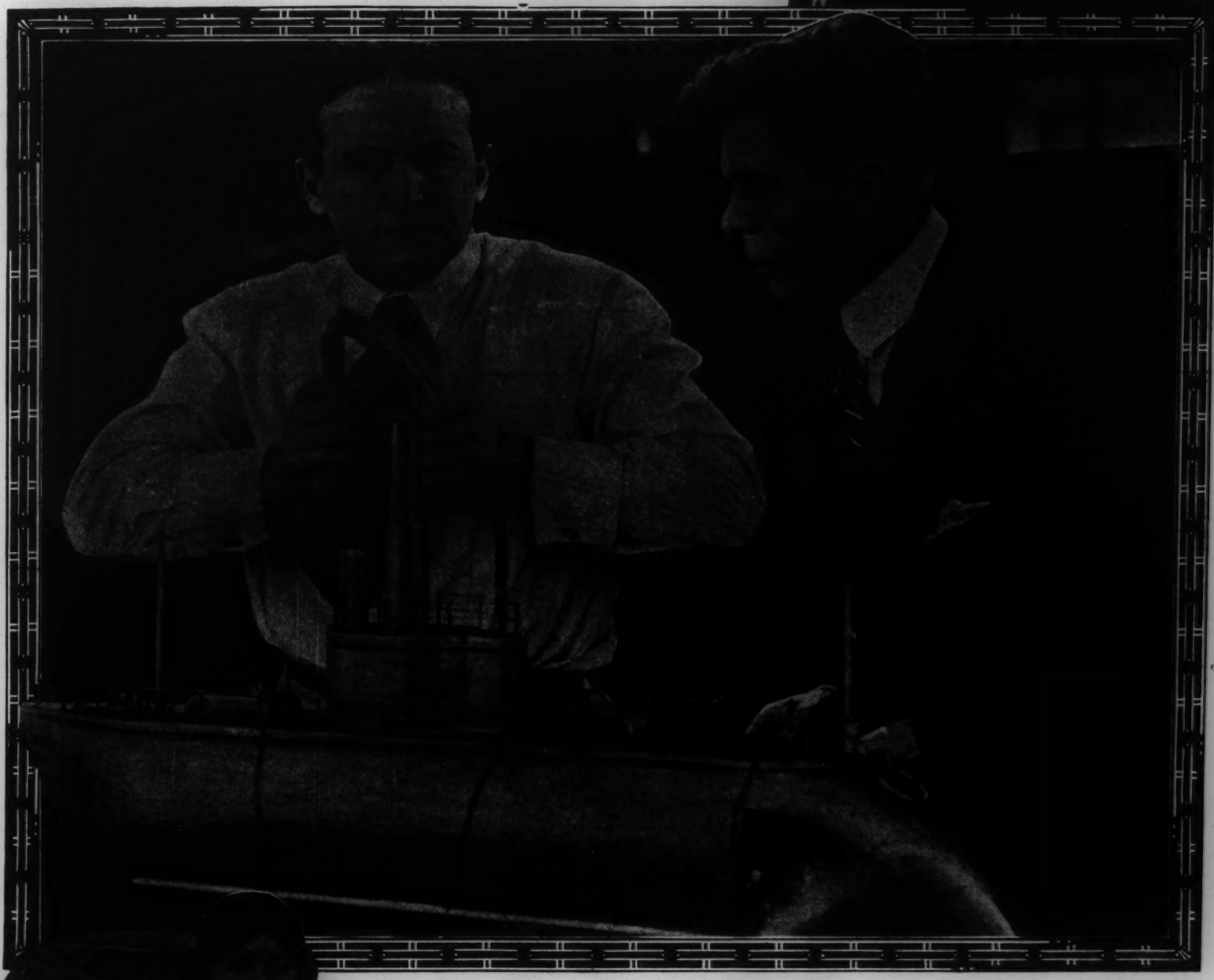
Harry Harper ..... Houdini
Starkey ..... Jack Brammall
Beverly West ..... Lila Lee
Stella Mordaunt ..... Rosemary Theby
Job Mordaunt ..... Wilton Taylor
Guy Mordaunt ..... Eugene Pallette
Captain Black ..... Edward Brady
Chief Bakaida ..... Frank Bonner
1st Officer Murphy, Capt. Ted E. Duncan
Mr. West ..... Fred Turner

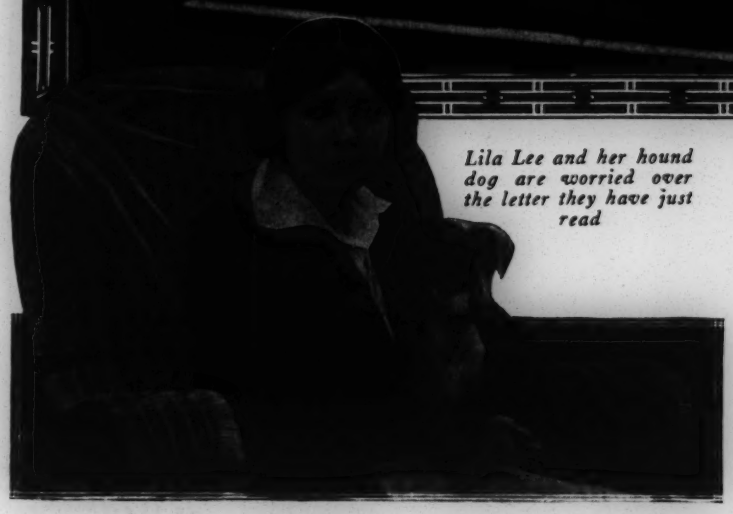
Many who have witnessed Houdini in vaudeville and marvelled at his powers as an illusionist, magician, and handcuff king can now see him do the very same things for the camera. His exploits on the screen are even more stirring than on the stage and so "Terror Island" is an intensely interesting picture that holds the attention of the spectator from the first reel unil the last.

Being so interested in the thrilling feats that Houdini accomplishes in this picture, one barely takes any notice of the kind of acting that *Houdini* contributes to the part, but so far as the cast is concerned he has admirable assistance. *Lila Lee* in support of the star was exceedingly charming and had many opportunities to use her personality in spite of the fact that she had to participate in many strenuous tasks. It might be said the climax was reached, in this respect, when she had to get into a safe, have it securely locked and be thrown into the ocean so that Houdini could dive after her and release her, thereby, giving him the opportunity to perform some of his under-water stunts that have made him famous.



Houdini in "Terror Island" (Paramount) gives a demonstration of his new submarine device, and begins to be troubled about its future





Lila Lee and her hound dog are worried over the letter they have just read

Harry Harper (Houdini) is the inventor of a submarine device that can be used for salvaging the cargoes of sunken ships. Beverly West learns that her father is held captive on a South Sea Island. He is held for ransom—a skull shaped pearl which he possesses. Harper consents to help her rescue him. The girl is the ward of Guy and Job Mordaunt, two unscrupulous relatives.

At this point there are captures and escapes galore, in which Houdini brings forth his many hazardous feats. Harper awes the conspirators continually with his exhibitions of magic and the natives on the island hail him as their chief. Therefore he effects the rescue—and a thrilling breath--taking rescue it is—and all again runs smoothly.



Zasu Pitts in "Bright Skies" (Robertson-Cole) finds an old springtime charm

"BRIGHT SKIES"

Zasu Pitts Only Passable in Brentwood Film

Story by Burke Jenkins. Directed by Henry Kolker. Released by Robertson-Cole.

Sally ..... Zasu Pitts
Billy ..... Tom Gallery
Carnsworth ..... Jack Pratt
Mrs. Cassidy ..... Kate Price
Antonio ..... Edward Delavanti
Dawkin ..... Jack Braughall

"Bright Skies" comes at a time when pictures of its kind would be welcomed more than another time. It is a picture overflowing with the romance and beauty of spring time. Much of the picture is located in the country, among the fields of clover and daisies where the robins sing their song of joy.

A good contrast is offered in this vehicle. At the beginning of the story flashes of the dirty and slovenly Ghetto can be seen, the part of the city where shadows creep stealthily.

Sally (Zasu Pitts) is a rooming house miss, leaves her wretched surroundings and goes gypsying with Antonio, an organ grinder. They go out to the country and camp in the daisy fields. Here Sally meets Billy, a farm hand, and both become fond of one another. Both are orphans and so the attachment is very strong.

Tony dies and Billy gets her a job near him. In the meantime Carnsworth, a wealthy millionaire, is searching for a child who was born to his wife, from whom he is separated. The clue leads to Sally and she is brought to his home. However, it transpires that she is not the child, instead Billy is the missing heir. Sally downhearted decides to leave, but Billy makes her marry him.

That is the story of "Bright Skies." But where the radiant idea comes from, as stated in the title, we cannot see. Zasu Pitts was altogether too pathetic in many instances where she should have been more cheerful. She is an excellent actress, but somehow or other her work in this vehicle does not convince.

Tom Gallery as Billy was winning and Edward Delavanti portrayed the lovable old organ grinder vividly and surely.

The photography of the film is all that would be expected and the direction under the guiding hands of Henry Kolker was done with much skill. The restful lure of the countryside was the most interesting scenic innovation.



Poor little Sally (Zasu Pitts), once a tenement inmate, now a gypsy, meets romance in the form of a milkman (Tom Gallery) in "Bright Skies" (Robertson-Cole)

Sally has been away from home a good deal longer than she ought, so she climbs in at the window to escape a scolding

"DOWN ON THE FARM"

Mack Sennett's New Five-Reel Comedy Truly Rural

Directed by Eric Kenton and Ray Grey. Produced under the personal supervision of Mack Sennett. Released by United Artists.

The Girl.....Louise Fazenda
Her Father.....Bert Roach
The Rustic Sweetheart.....Harry Gibbon
The Faithful Wife.....Marie Prevost
Her Husband.....Ben Turpin
The Sportive Banker with a Mortgage
James Finlayson
The Man of Mystery....Billy Armstrong
The Baby.....John Henry, Jr.
His Gallant Friend.....Teddy
His Playmate.....Pepper

A rousing travesty of the old b'gosh melodrama is "Down on the Farm," Mack Sennett's latest five-reel comedy. The mortgage, the poor-but-honest farmer, the skinflint village banker, the rustic maiden and the barnyard with all its accoutrements and equipments are revealed anew and in a highly burlesque manner that will provoke the mirth of the most blase.

There is a salt pork-and-gravy tang to the picture. The atmosphere is invigorating. A homeliness, a quaintness, a touching awkwardness are all blended delightfully. And Mr. Sennett has preserved—thanks to stage traditions—the conventional situations that make for rural melodrama. The "papers," as usual, have an important place in the developments.

Add to the picture a menagerie of beasts and fowl almost human in perceptions and instincts, and you have a complete representation of movie farm life. And it is the life. It does possess charm—a charm far surpassing that of the life that the city chap can offer in the movies. There is rich round fulsome life on the Sennett farm, teeming with humanness and humor. Furthermore you will see Louise Fazenda, talented in grotesque characterization, as a "corn-fed beauty," sought alike by the poor farm hand and the village banker. Thus are romance and finance blended. The banker threatens to foreclose a mortgage unless he is given the hand of the maiden in marriage. True love wins in the end, however, and the maiden learns of a secret inheritance. The piquant and graceful Marie Prevost lends a helping hand as a harassed farmer's wife, acting with appropriate distress and charm. Ben Turpin rolls his eyes in his ingenious manner. James Finlayson out-Jack-Daltons Jack Dalton as the wealthy oppressor.



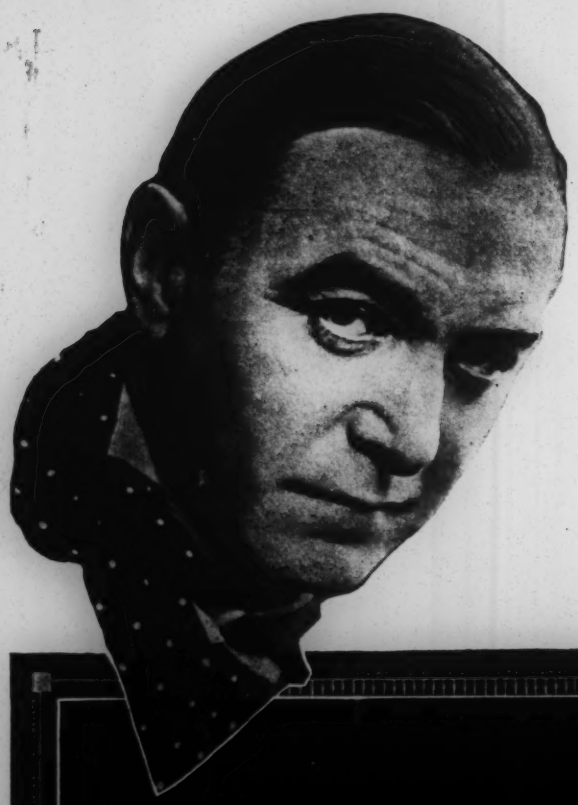
At the right, Marie Prevost as the faithful wife in Mack Sennett's "Down on the Farm" (United Artists). Below, Louise Fazenda seems to be on the fence for some reason







Above, John Henry, Jr., mounted on his faithful steed, Teddy, is distressed on seeing Louise Fazenda empty a pail of something over Ben Turpin's head in Mack Sennett's "Down on the Farm" (United Artists)



"BULLET PROOF"

Harry Carey in an Absorbing Universal Romance of the West

Adapted by Lynn F. Reynolds from a story by John Frederick. Directed by Lynn F. Reynolds.

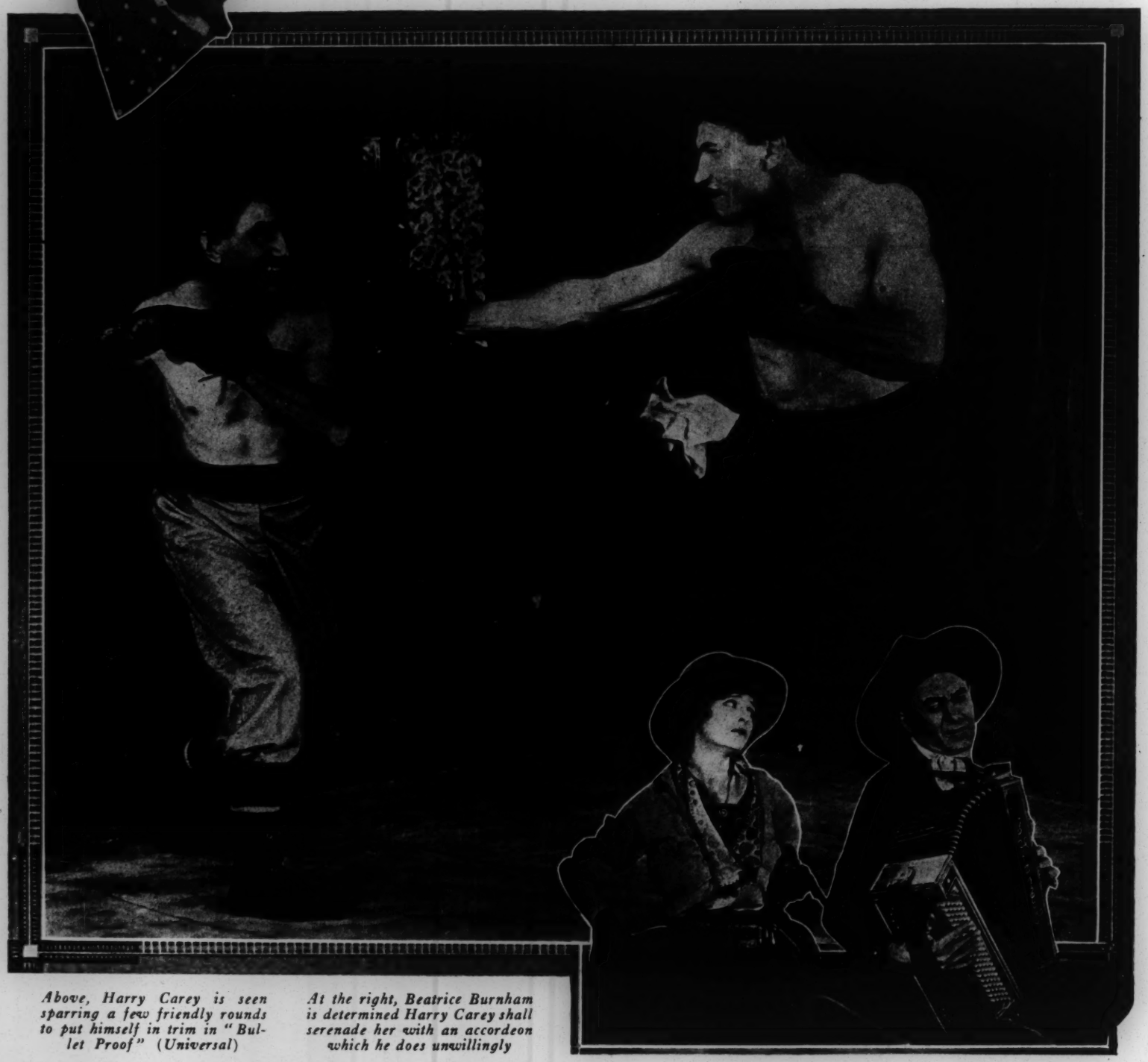
Pierre Winton.....Harry Carey
Father Victor.....W. Y. Ryno
Father Jacques.....Fred Gamble
Mary Brown.....Kathleen O'Connor
Jim Boone.....J. Farrell McDonald
Jackie Boone.....Beatrice Burnham
Dick Wilbur.....Bob McKenzie
McGuirk.....Robert McKim

It would be a very hard task to think of any picture produced within the last few months that surpasses "Bullet Proof" in the matter of sheer entertainment. It is full of action, rich with romance, surprising at every turn, and gripping from beginning to end. To be sure, it has little to offer in the way of plausibility. But lovers of adventure and romance have no right to demand anything besides adventure and romance.

Harry Carey is a thoroughly dependable star; he can always be relied on for a good performance with several bits of excellent riding and shooting thrown in. In this case he is surrounded by an equally capable cast. Robert McKim is a handsome and cocksure villain; Kathleen O'Connor is an appealing heroine in spite of the fact that she has little to do; and Beatrice Burnham is breezy and delightful as a little hellcat.

According to the story, Pierre Winton, a young Canadian who has been raised by a priest, receives word that his father has been killed by an outlaw named McGuirk. He therefore sets out to wreak his vengeance. As a farewell gift, the priest gives him a talisman to wear around his neck, and it is this which makes him "bullet proof."

Eventually, of course, McGuirk is made to bite the dust, and the course of true love is made to run smooth, but it is a long hard fight for Pierre to accomplish these two ruling purposes of his life.



Above, Harry Carey is seen sparring a few friendly rounds to put himself in trim in "Bullet Proof" (Universal)

At the right, Beatrice Burnham is determined Harry Carey shall serenade her with an accordeon which he does unwillingly

"RIO GRANDE"

Edwin Carewe's Production of Thomas Play for Pathe

Story by Augustus Thomas. Directed by Edwin Carewe. Scenario by Madge and Edwin Carewe.

Maria Inez.....Rosemary Theby
Danny O'Neil.....George Stone / Allan Sears
Mary Lopez.....Peaches Jackson
Felipe Lopez.....Hector V. Sarno
Alice Lopez.....Adele Farrington
Don Jose Alvarado.....Arthur Carew
Father O'Brien.....Harry S. Duffield

"Rio Grande" is another stage play that has been adapted to the screen. Many such adaptations have turned out to be a disappointment, but this is an emphatically entertaining picture, having all the requirements that are needed to make it satisfying. There is much action, splendid photography, and impressive acting by the cast.

Maria Inez, is the daughter of a Mexican father and American mother. When she was a baby her father left her mother and took her along to Mexico. Here she is taught to hate the Gringoes. In late years her father becomes an insurgent leader and she is obliged to do many things for the cause.

One day while out riding she is chased by the Federalists and falls into the hands of a Texas ranger, Danny O'Neil. He enlightens her on the subject that the Americans are friends of the Mexicans and not enemies. His good nature and sincerity win her heart, and after many thrilling adventures she marries him.

Rosemary Theby as the Mexican girl is excellent. In action, manners, and appearance she is everything that could be desired. The flavor of her acting is true to the life that can be found on the other side of the "Rio Grande." Danny O'Neil, as acted by Allan Sears is also very good. His personality seems to fit the role.

The love theme in the picture is rather weak. Instead, Mr. Thomas has chosen the wilder elements and scenes of the border line.





(Above) Arthur Carew as Don Jose Alvarado in "Rio Grande" (Pathe) is unfortunate enough to suffer a hopeless passion for Rosemary Theby and to be rebuked for it by Allen Sears

When Allen Sears takes Rosemary Theby in his arms and exchanges honeyed smiles with her, it means that "Rio Grande" (Pathe) has ended happily



"LOCKED LIPS"

Tsuru Aoki Piquant In Universal Photoplay

Story by Clifford Howard. Scenario by Violet Clark. Directed by William C. Dowlan. Universal picture.

Lotus Blossom.....Tsuru Aoki
Harvey Stanwood, alias Parker.....
.....Stanhope Wheatcroft
Komo.....A Jap
Audrey Stevens.....Magda Lane

Tsuru Aoki, wife of Sessue Hayakawa, is really delightful in the Universal photoplay "Locked Lips." The story is based on the "Madam Butterfly" pattern. Miss Aoki's best work is revealed in the close-ups. Here her emotional and vivid acting stood out prominently.

There are many effectively worked out scenic situations taken of the Hawaiian coast, where Lotus Blossom spends her days.

The greatest point that the photoplay brings forward is the characteristic sense of honor of the Jap. The star is given the opportunity to prove this virtue in a climax of much dramatic strength.

Harvey Stanwood in support of the star was exceedingly vivid in most instances. Audrey Stevens had little to do, and, therefore, there is no need to comment upon her interpretation.

Tsuru Aoki, as Lotus Blossom, is a teacher in a mission on the Hawaiian Islands. An American derelict comes to her home and romance follows.

He offers to marry her and she, believing in him, in the serious Japanese style, accepts. Eventually he tires of her and goes away. News comes to Lotus Blossom that he is drowned, but he is far from being the same, instead his name is changed and he marries another girl.

Lotus in her grief decides to get out of the environment in which her sorrow is hidden. A young Japanese student in the meantime had fallen in love with her and had asked her to go to San Francisco with him, but she refused. She goes to San Francisco, as a servant to a wealthy woman, thinking that probably she will find her lover.

Her mistress, very ill, asks for her husband. He returns and finds out Lotus Blossom is the girl he married in Hawaii, and fearing that she will tell of the past he attempts to poison her. However, the tables are turned and he is killed by his own devilish scheme, as, of course, it was expected he would be.



Things are all very well in romantic Japan for a while, but—



—pretty soon friend lover tires of his bargain. Scenes from "Locked Lips" (Universal)

THIS WEEK'S BROADWAY PICTURE SHOWS

Criterion Opens as Picture Theater—Mrs. Castle Heads Rivoli Bill—Houdini at the Rialto—Comedy Program at the Strand—Karl Jorn at the Capitol

THE CRITERION
Starts New Regime With "Why Change Your Wife?"

Once more the Criterion is playing a picture policy. Last Saturday night the old dramatic playhouse at the corner of Broadway and 44th Street opened under the direction of the Famous Players-Lasky Company, with the Cecil B. DeMille feature, "Why Change Your Wife?"

Hugo Riesenfeld is the managing director. He is the same *Riesenfeld* that handles the programs at the Rialto and Rivoli and has done it so wonderfully well that the Famous Players-Lasky interests assigned the Criterion to him as well.

The Criterion opening show embraces the following: (a) Overture, arranged from melodies in the score of "Why Change Your Wife?"; (b) Beautiful Things, with the management acknowledging its indebtedness to Prizma Inc., Fox, International, Reiben Film Corp., Kinograms Post Pictures Corp., Goldwyn, Educational, Selznick, Clark-Cornelius and the Famous Players-Lasky corporations; (c) A Tale of a Terrier, a Paramount-Post production which has a dog running around a picturesque country like a vacationist; the Cecil B. De Mille film "Why Change Your Wife?", preceded by a "musical trifle," showing a probable reason for changing your wife, with *Helen Shipman* as the principal, and four girls assisting her in a song, *Why Change Your Wife?*, with a characteristic dance by *Miss Shipman*. (The dance was arranged by *Carl Hemmich*) *Miss Shipman* and the girls also appear at the close of the picture, the former appearing in the orchestra pit and singing the *Why Change Your Wife* strain.

Mr. Riesenfeld, in arranging for the orchestral part of the Criterion's program, selected *Victor Wagner* from his Rialto staff and has him conducting the Criterion orchestra.

During the showing of the picturized odds and ends from life and nature entitled "Beautiful Things," a lone pianist on the stage does yeoman service in a suitable musical accompaniment.

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THE RIVOLI
Varied Program Presented at This Theater

At the Rivoli, the newest art and best talent of the picture industry have done much for *Irene Castle*. "The Amateur Wife" is in every sense a high grade production. It is adapted from a story by Nalbro Bartley, scenario by Edward Dillon. There are none of the thrilling escapades and hairbreadth escapes that marked the type of film *Mrs. Castle* was formerly associated with. "The Amateur Wife" is more in the nature of light comedy and gives the talented Irene ample opportunity for the display of her marvellous wardrobe against a background of gorgeous drawing-rooms, intimate boudoirs and mysterious studios.

W. P. Carleton as Cosmo Spotiswood was the only notable figure among her support. The picture throughout showed genuine artistry in its directing—the credit for which should go to Edward Dillon. The titling is also clever.

The overture this week is "March Slav" (Tschaikowsky). It is a seductive piece, and was given a very capable rendering by Conductor Stahlberg's orchestra.

Following this appeared the usual weekly pictorial; and then Gladys Rice sang *Oh, Dry Those Tears* (Del Riego).

Mr. and Mrs. Carter De Haven are a very effective comedy team. In "What Could be Sweeter?" a Goldwyn picture, there was some clever acting and highly amusing situations.

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THE RIALTO
Houdini and His Amazing Feats Bewilder Audience

There is much at the Rialto this week that will hold the attention of any audience. The most prominent feature is that of "Terror Island" starring *Houdini*, wizard of the handcuffs and the man whose breaking out of bonds rivals the work of the Nevada divorce courts. He is the hero of many hair-raising feats.

The overture selected by *Hugo Riesenfeld* is the Mendelssohn "Ruy Blas." "Ruy Blas" is a historical play by *Victor Hugo*, which inspired Mendelssohn to write this masterful piece of harmony.

The Rialto Magazine has many interesting current events that satisfied the eagerness of the news-loving audience. *Sascha Fidelman*, violinist, rendered the difficult Andante from the Lalo "Symphonie Espagnol," *Mr. Fidelman* is certainly a splendid artist, and would do well to grace the surroundings of the leading concert stages as a violinist par excellence. His tones are clear and thrilling, and as for his technique there is no need for comment.

A Sunshine Comedy called "The Great Nickel Robbery" was delightfully funny. The individuals romped about continually creating ludicrous situations galore. *John Priest* closed the program with an organ solo.

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THE STRAND
Comedy Again Reigns Over Week's Program

Comedy is king at the Strand again this week. From the beginning of the program to the end there is nothing to disturb the happiest of spring moods.

Of course Liszt's *First Hungarian Rhapsody* with which the excellent orchestra opens the program, can scarcely be called comedy, but it is at least spirited and cheering. Valentine's Song from "Faust" is also not overburdened with laughter, but as sung by *Carlo Ferretti* it is a genuine musical treat. His voice is remarkably mellow and under perfect control.

The film portion of the program starts with the usual topical review containing all the news of the week, and ending with a batch of "Screen Screams" which bring forth the first real laughs of the bill.

The feature is a new Constance Talmadge picture called "The Love Expert," which is as refreshing and delightful as a summer breeze. John Emerson and Anita Loos have supplied the young star with a story which is exactly suited to her personality.

After the feature picture, *Eldora Stanford* and *Walter Pontius* sing the well known *Sweetheart* duet from "Maytime."

A comedy with *Ernest Truex* as its chief attraction follows. It is entitled "Stick Around," and serves chiefly to give the star a chance to don every variety of beard in the makeup calendar. A large amount of amusement is injected into the two reels without a vestige of the now obsolete slapstick.

An organ solo, the *Pilgrims' Chorus* from "Tannhauser," closes the bill.

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THE CAPITOL
Karl Jorn Stars in "Lohengrin" Presentation

At the Capitol this week the operatic card is *Karl Jorn*. In the presentation of "Lohengrin," the Richard Wagner romantic drama, the Capitol company offers an English version, with *William G. Stewart* doing some splendid staging, *John Wenger* supplying scenic investiture that is both lavish and colorful, and *Nathaniel Finston* and his expert band of musicians playing a superb accompaniment throughout, and the role of Lohengrin sung in great voice by *Jorn*.

Wilfred Glenn was the King, and a deep-voiced singing King was he. And *William Beck* was Telramund, the accuser of the fair Elsa, and while he was somewhat rotund and sour-faced in his interpretation, he sang strongly and superbly, and played his part with feeling and expression. *Irene Williams* was a stage picture in white, acted well her part and sang her role pleasingly. *James Goddard* deserves mention. He is seven feet or over, and has a voice that can be heard beyond the Rockies.

The Capitol has a *Charles Chaplin* reissue, "A Dog's Life," and it added a comedy aspect that helped round out the film entertainment.

The main picture was "Sinners," which has *Alice Brady* as a Realart star. It followed the Chaplin film.

There were the usual Capitol screen series of new Timely Topics, a new and varied allotment of news events, and an organ solo by *Arthur Depew*. The overture was "Zampa" (Herold), with the Capitol Symphony Orchestra playing the number with excellent results.

There was another section of the Hi Mayer Travelaughs that was entitled, "Such Is Life in the Great Melting Pot," and was conceived along the usual clever lines that Mayer is famed for the filmdom.



The natives of that land of constant war and upheaval, Mexico, organize for action in Edwin Carewe's production of the famous stage play, "Rio Grande," for Pathe.



DRAMATIC MIRROR

MILDRED HARRIS CHAPLIN

Louis B. Mayer's "First National" star, who has just completed "The Inferior Sex" and "Polly of the Storm Country"

LITTLE TRIPS TO LOS ANGELES STUDIOS

Annette Kellerman Does Some Sensational Diving—Will Rogers Airs His Views on Clothes—Metro Company Goes Flying

A SEVENTY-FIVE foot dive from the mast of a full rigged schooner yacht into the rather tempestuous waters of the Pacific Ocean off the coast of Balboa Beach, California, was the feature of the final week of scene shooting for *Annette Kellerman's* newest starring vehicle, which the diving Venus is making under the Sol Lesser banner.

The action of the play called for *Walter Long,* playing the role of the heavy, to pursue the star all over the yacht and force her to climb the masts for protection. But mast climbing proves no obstacle to the villain, who starts to climb after her, and to save herself from his embraces *Miss Kellerman* in the role of a twentieth century athletic American girl, is forced to dive into the sea.

The Kellerman picture, which is the star's first modern comedy drama, has been sixteen weeks in the filming, and has already run up a cost sheet in excess of $225,000.

Blanche Sweet and her director, *Henry King,* scored a big coup at Coronado Beach, Calif., when they persuaded a large number of the fashionable guests of the big hostelry to take part in the hotel and beach scenes which the company visited Coronado to secure. The story, "Leona Goes A-Hunting," is one of thrills and fashion. Aeroplanes as well as great caravansaries furnish much of its atmosphere.

Extraordinary Interest

is being shown in the *William D. Taylor* production of juvenile life, "The Boy." The story is by *Julia Crawford Ivers,* and the present title will be changed when the picture is released. *Mr. Taylor* fills a unique niche among the leading directors, being regarded as the foremost one in his ability to grasp and impart the psychology of that great American institution, the many-sided adolescent youth. It was *Taylor* who filmed Mark Twain's "Huckleberry Finn" and "Tom Sawyer," and previous to that "Huck and Finn."

The *J. Warren Kerrigan* company has taken over the entire cast of the old Jack Dempsey company with the exception of Dempsey himself and his leading woman. In the picture, "The Coast of Opportunity," in which this addition to the company's personnel will be used, *Mr. Kerrigan* will continue to retain *Fritzie Brunette* as his leading lady.

Milton Sills has been engaged for three Melford productions to be put out by Paramount—"The Translation of a Savage," by Gilbert Parker; "The Faith Healer," by William V. Moody, and "The Shulamite."

Will Rogers has

Expressed His Opinion

on so many subjects that it comes as a shock to think that there is one on which he has always been silent, Clothes! What has the genial lariat-thrower ever said about them?

In the pause following our rhetorical question we will say that at last he has turned his attention to a matter on which many wise men—Carlyle, for instance—have not disdained to talk.

"Clothes don't bother me much," he said in the momentous interview given out at the Goldwyn studio the other day, while the final scenes of "Jes' Call Me Jim" were being taken. "I just wear what is most convenient to get around in. Generally speaking, an old pair of pants and a flannel shirt and cap suit me from the ground up. A fireman of the present day has about the most sensible costume I know of—something he can hop into in a hurry and move around quick without hampering his movements. Clothes don't make a man anyway and you can't cover up an ivory dome with a plug hat. Many an honest heart beats beneath a flannel shirt.

As for the Women—

a pretty sensible woman looks just as good to me in a gingham or calico dress as she does in a hundred dollar evening gown, all fixed up with flumdoodles and what-nots. The styles of the '60s could only arouse a feeling of unmitigated awe in me. How could a woman ever get into those hoop things and how could she manage 'em once she was in? They look uncomfortable. I think the present day style of dress is about as becoming and sensible as any I know of." Saying which, he proceeded to do a little expert rope-throwing before going back on the set.

Just to Prove

that they had complete faith in the title of the picture, every member of the cast of Metro's "The Best of Luck" from the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, made at least one flight in the seaplane chartered for certain scenes in the photoplay. The flight was made over the Pacific waters lying about Santa Barbara, Calif., where the company were sent on location recently.

His name on the back of a studio chair now marks *Winchell Smith,* the notable playwright, at present supervising "The Saphead" from the play, "The New Henrietta," for Metro, as a regular member of the organization in charge of the big picture plant in Hollywood. It is the custom for all directors to have such chairs, with the name neatly inscribed on the back; and when *Mr. Smith* was asked if he wished such a seat, he replied:

"You bet I do. I want one that I can fold up and carry with me on all the sets and locations."

Lucille Cavanaugh, who has been a favorite throughout the country as

A Vaudeville Star

is playing her first screen engagement with *William Russell* in "Leave It to Me." She is keenly interested in comparing this new-found art with her former work, and is delighted with the thrills of pictures.

Miss Cavanaugh has had a taste of Fox realism already in a ride she had through the millionaire suburbs of Santa Barbara in an auto with eight men made up as crooks.

Leatrice Joy has commenced work as leading lady for *David Butler* in "Alice in Wonderland," taken from a novellette of the same name which appeared in one of the magazines. The company was organized by *Fred Butler,* father of the young star. The story deals with a maid who inherits money and goes down into Greenwich Village in pre-prohibition days.

Mitchell Lewis, hero of countless film fights, has proved his skill to be as great in the legal arena as within the ropes. He begged an hour or two from his director, *Ted Sloman,* who is navigating him through the Jack London pictures, and hastened to court the other day where he forced the landlord of his apartment, which he had surrendered voluntarily that it might be sold, to give up a month's rent.

Jack Pickford had a narrow escape while playing the part of the Llano Kid in his latest picture, "The Double-Dyed Deceiver." He was to jump from the top of a wagon to the ground. The horses became frightened and started sooner than was expected. *Jack* was thrown from his perch under the hoofs of the horses. Had it not been for the quick work of his director, *Al Green,* who pulled him out from under, he might have been badly injured.

Claire DuBrey, the young emotional actress who was engaged to play an important role in the new *Bessie Barriscale* picture, the name of which has yet to be given out, is now at Catalina Island on a brief vacation.



Tod Browning, Universal director, with an assistant and a battery of cameras, preparing to "shoot" a battle scene for "The Virgin of Stamboul," starring Priscilla Dean

Blanche Sweet, Pathe star, and Ann Hastings, a member of her company, weary of bull fights and such like, stage a bout with their white fox neck pieces. The result, it appears, is a tie

SCREEN NEWS OF THE WEEK

NEW YORK PRESS EXCITED OVER PICTURE EXPANSION

Steady Activity of Film Interests in Acquiring Legitimate Houses Starts Discussion

FOR the past week the New York daily newspapers showed alarm through their news columns over the reported expansion of the Famous Players-Lasky Corporation in the legitimate theater field, the F.-P.-Lasky Co. announcing that it had purchased outright all the interests of the late Charles Frohman, known as Charles Frohman, Inc. The papers all went into full details of what they termed "an agreement between the picture corporation with important producing managers by which unlimited motion picture capital will be used to underwrite legitimate dramatic productions" as well as what they described as a "sensational invasion of the regular stage by the powerful motion picture interests."

Kenneth MacGowan, dramatic critic of the New York *Evening Globe*, wrote a special front page article in which he bemoaned the possibility of the dramatic stage in New York being swallowed up by picture interests and what such a movement on the part of the Famous Players-Lasky Corporation means to independent producers, etcetera.

Burns Mantle, dramatic critic of the *Evening Mail*, summed up his comment that the activities of the film people did not portend such evils as pointed out by his contemporaries.

The Famous Players-Lasky Company, with its recent Frohman acquisition, obtains the Empire and Lyceum Theaters, New York. The Criterion Theater is now its property, the F.-P.-Lasky interests having purchased outright the New York Theater Building in Broadway from 44th to 45th street, which included the Criterion, now operated as a spoke in the picture wheel of the controlling interests.

Jesse Lasky, of the Famous Players-Lasky Company, in a statement to the press, denied that the purchase of the theaters "was done with any idea of exclusively controlling the entire field of the stage." He said what was done "was to protect ourselves against any possible combination of managers which may arise, and to secure for ourselves the best material obtainable for future film productions."

Some of the producers, who are known as "independents," which includes the Selwyns, were quoted in the press as saying that the move of the film people only meant one thing and that was an "exclusive controlling interest of New York's principal theaters."

The story has caused all kinds of comment pro and con, with the Famous Players-Lasky Company going ahead with a lot of plans that provide for many new dramatic productions for next season as well as the filming of many stage plays.

To Film British Plays in England

Filming of British stage successes in England for distribution in this country, England and on the Continent will begin at once by a Famous Players-Lasky British producing company. The plays include all of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows," and "The Little Minister," a new play being written by Henry Arthur Jones, and the Drury Lane spectacle, "The Great Day." Hugh Ford, a director of the company, is already on his way to London to open the new studio with the production of Marie Corelli's novel, "The Sorrows of Satan." These plays will be enacted by British casts in British settings.

• • •

Wilda Bennett on Screen

Wilda Bennett, of the "Apple Blossoms" company, has signed a contract with Metro. She will begin her first picture as soon as the Globe season closes Saturday. She will appear in a screen play of New England village life. She will return to the cast of "Apple Blossoms" next season.

• • •

Death of Clarine Seymour

Clarine Seymour, prominent member of one of the David Griffith motion picture companies, died Sunday night at the Misericordia Hospital, following an operation for intestinal trouble. Miss Seymour was last seen in "The Idol Dancer," a South Sea Island romance.

Sport Review in Films

The Capital Film Company have just acquired the rights to, and will distribute Bill Forman's Sporting Page, "The Pink Sheet of the Movies." This new feature will constitute a periodic sport review of the screen, produced and edited by William S. Forman, former sporting editor of the Chicago *Evening Post*. It will be a monthly release.

• • •

"The Riddle: Woman" Selected

Geraldine Farrar's initial production for Associated Exhibitors, Inc., will be "The Riddle: Woman," adapted from the highly successful stage play in which Mme. Bertha Kalich starred. The picture will be directed by Edward Jose.

• • •

Pauline Fredericks with Robertson-Cole

Robertson-Cole announces that it has entered into a contract to extend over a period of several years with Pauline Fredericks. She will appear in a series of super-productions, beginning at the termination of her present contract.

• • •

Cast of "Simple Souls"

"Simple Souls" is the title of the latest Blanche Sweet production to be completed for release by Pathe. The cast includes Charles Meredith, Herbert Grimwood, Mayme Kelso, Herbert Standing, and Kate Lester. Richard Thornby is the director.

FILM STAR IN STADIUM VENTURE

Carlyle Blackwell One of Company to Promote Athletics

A million dollar company, backed by New York men, who include Carlyle Blackwell, motion picture actor, will erect an open air stadium in New York City for professional and amateur athletics, bicycle racing being the foundation of the venture. A site has been obtained on upper Manhattan Island, on the Broadway subway, and work on the structure is to begin immediately. Plans have been filed and contracts let for the building of the grandstand, which is to have a seating capacity of 20,000. The track will be known as the New York Velodrome and will cost in the neighborhood of $250,000.

A six-lap bike track will be installed for the promotion of match, sprint and motor paced races. The men behind the venture are Harold S. Saddlemire of Beeks & Saddlemire, investment brokers, No. 74 Broadway; John H. Tonjes, Carlyle Blackwell, Arthur Wellbrook, and I. H. Herk, President of the American Burlesque Association.

• • •

"Inside of the Cup" Cast

Albert Capellani has started on his first Cosmopolitan Production, "The Inside of the Cup," by Winston Churchill. The cast consists of W. P. Carleton, David Torrence, Jack Bohn, Richard Carlisle, Margaret Clayton, and Margaret Seddons. Dan Pennell is Capellani's assistant, and Al Ziegler is the cameraman. The big interior scenes are being taken at the Cosmopolitan studio in 127th Street and Second Avenue, while the lesser interiors are filmed at the studio in West 125th street.

• • •

Mrs. Sidney Drew Returns

Following a five weeks tour on the Pacific Coast, during which she visited many of the larger studios with a view to making notes on studio building conditions in the West, Mrs. Sidney Drew returned to New York last week. Work on "The Unconventional Maida Greenwood" the fourth installment of her Julian Street series, featuring John Cumberland, will start at once in the Essanay Studio, Chicago.

• • •

New Elmo Lincoln Serial

A new Universal serial is being prepared for Elmo Lincoln. The new chaptered screen drama will be called "The Lightning's Eye." The story and scenario are by Phillip Hubbard and A. H. Gooden. He will be supported by Louise Lorraine.

• • •

Cast of "Conrad in Quest of His Youth"

Thomas Meighan has started work in the title role of William De Mille's production for Paramount Artcraft, "Conrad in Quest of His Youth." Olga Printzlau adapted the Leonard Merrick novel for the screen. The supporting cast includes Kathlyn Williams, Margaret Loomis, Mabel Van Buren, and Mayme Kelso.

IS THAT SO!

Helen Ferguson, having completed "Burning Daylight," has again been engaged to play the lead opposite *Mitchell Lewis* in another Jack London feature for Metro, entitled "Mutiny of the Elsinore."

Clyde Cook, the clown and eccentric dancer of the Hippodrome, has departed for Hollywood, where he will be enrolled in the Fox Sunshine Comedy forces.

Hugh Huntley, who has just completed "Youthful Folly" with *Olive Thomas*, has been engaged to play the male lead opposite *Elaine Hammerstein* in her forthcoming production, "The Point of View."

Olive Thomas's little sister, *Harriet*, is making her first appearance on the screen. *Harriet* is only six years old and is helping to support her big sister in "The Flapper," the new picture written by Frances Marion for Miss Thomas.

Josephine Hill has been signed by Metro to play the part of the little wife in "Parlor, Bedroom and Bath," the stage comedy by C. W. Bell and Mark Swan, now being put on the screen by Metro. Miss Hill recently appeared in Universal pictures.

Forrest Stanley has been signed to play the leading role opposite *Alice Lake* in Metro's forthcoming production of "Indiscreet Wives," in which Miss Lake is to be featured. Mr. Stanley has just completed a long engagement with *Bessie Barriscale*. "Indiscreet Wives" is a picturization of a play of modern life by Julie Herne.

Martha Mansfield, who appeared recently in "Dr. Jekyll and Mr. Hyde," has been signed by the American Cinema Corporation to play the leading feminine role in a new film production to be started at the company's studio next Monday under the direction of Wilfred North.

Lucille Younge has been engaged by William Fox as leading woman for *Tom Mix* in "The Untamed."

Eileen Percy has been signed as a star by William Fox.

Gladys Brockwell has started her thirty-eighth picture under the William Fox banner, the working title being "A Sister of Salome."

Rita Weiman, author of "The Acquittal," is engaged at the Lasky studios in Hollywood on a big special feature.

Lloyd Hughes is to appear with *Lewis Stone* in "Beau Revel," the first of a series of Louis Joseph Vance special productions.

J. Frank Glendon and *Helene Sullivan* will appear in support of *Clara Kimball Young* in "Mid-Channel."

Helen Pierce has been engaged by Character Picture Corporation for "The Isle of Destiny."

Hedda Hopper, who appears opposite *William Faversham* in "The Man Who Lost Himself," will play the leading feminine role in "The Wilderness Fear."

Truly Shattuck, well known musical comedy prima donna and vaudeville headliner, is in the cast supporting *Owen Moore* in "Stop That Man."

SCREEN NEWS OF THE WEEK

CHILDREN TO BE ADMITTED TO NEW YORK THEATERS

Exhibitors' League Obtains Passage of Senator Kelly's Bill

THROUGH the activities of the officials of the New York State Motion Picture Exhibitors' League during the closing hours of the Legislature of 1920, they achieved a wonderful success in obtaining the passage of Senator Joseph D. Kelly's bill permitting children under 16 years of age to attend places of amusement if accompanied by an adult person authorized by parent or guardian.

This victory by the exhibitors is remarkable for the reason that about an hour before its passage it was defeated by a vote of 76 to 50. After the Speaker's clerk had announced the vote, a motion was immediately made to reconsider the vote by which the bill was lost, and later it was again called up for another vote, and passed by a vote of 120 to 18. The advocates of the measure got busy, and succeeded in the time, between the two roll calls in securing the necessary votes to obtain its passage.

The members in explaining the reason why they shifted their votes was that they were laboring under a misapprehension, and believed that on the first roll call they were voting on a similar bill, which was introduced in the Senate and later withdrawn by its introducer. Assemblyman Ross, of Brooklyn, in supporting the bill, said that the motion picture industry has been greatly hampered by the police authorities by their interference with the proprietors of reputable motion picture houses regarding the admission of children. "I think the bill is a good one, and will result in the protection of the children," said Assemblyman Ross.

Although Assemblyman Martin G. McCue, of New York, voted for the passage of the bill, he said that he was suspicious of the measure, and believed that its purpose was more to gather in the dimes and nickels of the children by the managers of the motion picture theater than it was to aid in the protection of the children. He at the same time condemned many of the pictures now being shown as not being of an elevating nature and really suitable for the children to see.

In supporting the bill, Assemblyman William Amos, of New York, said that it is conceded by educators and the guardians of children that the motion picture theaters are capable of doing much good, and that the proprietors are seeking in every way to provide every protection for the children, both as to their morals and sanitary environments as well.

Film Firm Bankrupt

An involuntary petition against the United Pictures Theaters of America, manufacturers and distributors of moving picture films at 1457 Broadway, was filed late Monday in the United States District Court. The three petitioning creditors allege the liabilities of the bankrupt are $375,000.

The petitioners are the Walker Color Co., Inc., the Elco Gelatone Publishing Corporation, and Ethel Cotter. Their claims against the alleged bankrupt approximate $1,800. The assets of the company are said to aggregate $300,000. Olcott, Bonynge, McManus and Ernest are attorneys for the petitioning creditors.

Minister in Comedies

One of the film oddities of the year are the two-reel comedies produced by the Paragon Pictures Corporation of Long Beach, Cal., starring the Rev. George LeRoi Clarke, a Baptist clergyman who has turned from the pulpit to the screen. Rev. Clarke, who for eleven years was a Baptist evangelist, is the only known preacher, regularly ordained, now in motion pictures. He is being directed by Fred Jefferson, and his support includes Marian Pickering and Johnny Hayes. As soon as he has finished the last of his twenty-six pictures, which will be distributed by the Romayne Super-Film Company, Rev. Clarke will return to the pulpit.

A New Leading Lady

Maurine Powers, who plays the part of Mary in "Democracy—The Vision Restored," by Lee Francis Lybarger, is distinctly a refreshing type of leading lady. She was educated in the public schools of Terre Haute, and was graduated from the King Classical School at an earlier age than most youngsters have finished the grades. A musician, a dancer and a born artist, she has displayed artistic talent since her childhood.

Her motion picture career began about two years ago when she played a small part in a Metro picture starring May Allison.

* * *

Love Company Returns

Bessie Love and the cast of her first Andrew J. Callaghan production have returned to their studio this week after a long period devoted to exterior shooting in the Rio Vista country. "The Midlanders," which the star is adapting from the Charles Tenney Jackson novel, calls for considerable location work. Directors Ida May Park and Joseph de Grasse claim to have taken an unusual set of exterior scenes.

Cast of Ray Picture

In his initial First National Exhibitors' picture, "45 Minutes from Broadway," Charles Ray will have the support of Ann May, Harry Meyers, Lincoln Freedman, Lydia Knott and Walter Perkins.

* * *

Cast of "Miss Hobbs"

Harrison Ford has been selected as Wanda Hawley's leading man in "Miss Hobbs," her first starring vehicle for Realart. The cast also includes Jack Mulhall, Lila Lee, and Helen Jerome Eddy. The production is now under way under the direction of Donald Crisp.

Change Name of Film

The Thomas H. Ince special, featuring Lloyd Hughes, announced previously under the title of "Wheelbarrow Webster," has been changed to "Homespun Folks."

HALLMARK TAKES OVER TRIANGLE

Frank G. Hall Closes Deal Involving System of Exchanges

Frank G. Hall, president of Hallmark, and Percy L. Waters, president of Triangle, have just closed a big deal which not only involves the taking over of a complete distributing organization with eighteen branches, but also includes control of many big productions of some of the screen's most famous stars.

Mr. Hall has acquired for Hallmark Pictures Corporation the complete system of Triangle Exchanges from the Triangle Distributing Corporation and also control of the pictures of Triangle Film Corporation, which gives Hallmark firmly established exchanges in eighteen large cities.

This move by Frank Hall is the opening gun of an offensive campaign to place Hallmark at the very top of the list of Independent Producers and Distributors. With this announcement comes the news of four big special pictures completed and ready for immediate release with eight more to follow at short intervals; two of which are already in preparation.

The finished specials are: "The Discarded Woman" and "For Love Or Money," both Burton King Productions; and "Should A Wife Work?" and "What Children Will Do," staged by Horace Plimpton. "The Common Sin," another Burton King production is in preparation, as is also a new Plimpton production, the title of which has not been decided upon.

The former Triangle distributing organization, now Hallmark, will be kept intact and the personnel of each office will remain the same.

* * *

Take Scenes in Asheville

A Vitagraph company headed by Harry Morey and Miss Louiszita Valetine, have been in Asheville, N. C., for the past ten days taking scenes for "The Gauntlet of Greed."

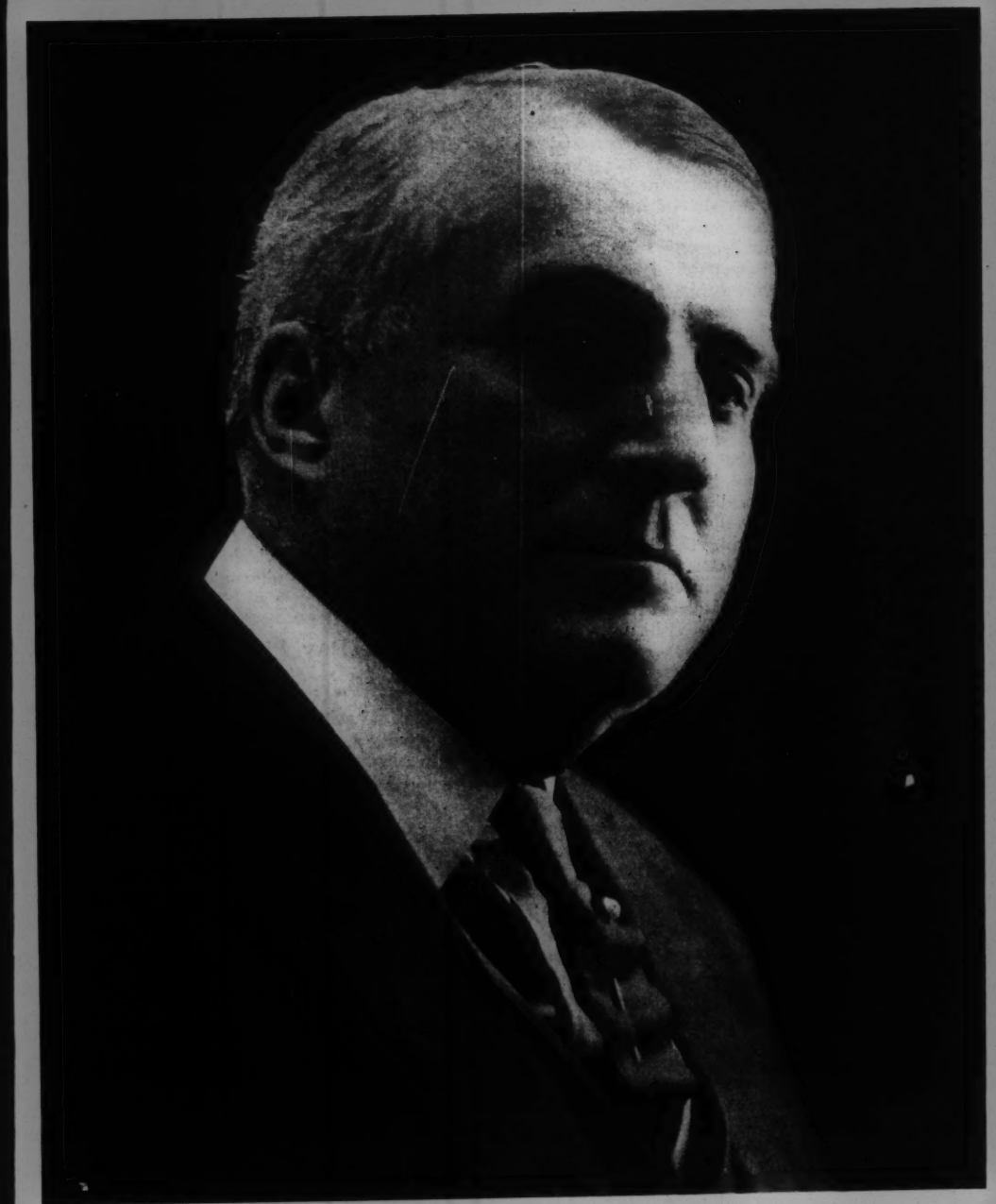
(*Screen news continued on p.* 866)



A few ideas are exchanged without the use of words by this pair in the Cecil B. DeMille production, "Why Change Your Wife?" (Paramount) now at the Criterion



Two Metro stars, Viola Dana in costume for "Dangerous to Men" and Bert Lytell all dressed up for "Alias Jimmy Valentine," agree that there are bars and bars



CAPT. F. F. STOLL

President of the United States Photoplay Corporation, whose first big feature production, "Determination," is about to go into quarters at the new studio in Grantwood, N. J.

DAVID POWELL—Popular Hero of Paramount Pictures

A Thinker as Well as an Actor—Came to America with Ellen Terry—Believes in the Future of the Motion Picture—Has Just Completed a New Picture with Mae Murray

ON the afternoon that I went out to the Famous Players studio to meet David Powell, it was drizzling and cold. Consequently I anticipated a dull interview, for people are so dependent on the weather for moods. However, Dave greeted me with his delightful little smile, and from that moment, his cheeriness dispelled all my former gloom. After the usual preliminaries, we sauntered into a vacant office at one side of the studio, ensconced ourselves comfortably, and lighted up the cigarettes.

"Don't ask me for my favorite color, or what I had for breakfast," he said laughing. "Let's talk sense, and set a precedent for interviews."

And that sentence gives us

A Pretty Good Idea

of Dave. He has good common sense, and what's more, uses it. But I'm not going to give him all the credit for being sensible, for I had fully resolved previously, that I wouldn't ask him to talk about his trained cooties, or the fifty pound trout that he caught in the Nile.

But first of all, I must describe his off-stage appearance. The mark of the Britisher (he was born in Wales) was stamped on all his accoutrements. He wore an English box coat of brown homespun with a hat to match, and his suit was a gray tweed. He had on woolen socks of rather a subdued plaid, while his shoes were of the English brogue type with leather laces. Yes, he carried a cane, too.

But I hasten to add that he is quite unlike the Englishman depicted in vaudeville, who gushes, "I say old top, this is bally good tea." And besides, his sense of humor is wonderfully developed. He's the sort of man that you would expect to see alight from a Rolls-Royce at Tiffany's. But in spite of his immaculate appearance, and his polished manners, he is really a man's man.

But to get back to the interview, I asked him why he went on the stage.

"Nothing romantic about it," he said almost apologetically, "I guess it was primarily for the money. I was working as a bond salesman in London, and I wanted to make more money, so I started my theatrical career, so-called.

"I finally

Secured An Engagement

in a company with Ellen Terry and came to America with it. My income was satisfactory, so I stayed with the profession. One day, a good friend of mine who was with the Biograph Company, suggested that I go over with him to the studio, at least to see whether or not I could be successfully photographed. After that, I just worked hard both on the stage and in the studio."

Then I probed him for

His Opinion

of the future of the photoplay..

"The possibilities for real art in the movies are enormous," he replied emphatically. "All the disadvantages of the stage may be eliminated and there are many advantages such as the 'Jekyll and Hyde' transformation, too.

"The opening night with all its excitement that unnerves the players is obliterated. Much more time may be consumed before the film has to be presented to the public and during this time the most trivial details may be perfected and the flaws eliminated.

"However, I will admit that until recently, the moving pictures given to the public have been poor. But they have improved, as may be realized by seeing some 1912 picture today. The earlier pictures were poor, I believe, because of the financial inclination of the producers. And too, the players themselves didn't take them seriously—I know that I didn't. That is, people flocked into the movies, as they did to California in '49, mainly for the gold. But now,



David Powell, the young star who has made an enviable reputation for himself by his excellent work in Paramount-Artcraft pictures. His last was "On with the Dance," as a co-star with Mae Murray

A New Era

certainly has come. Photographers are not alone satisfied with clear pictures, but they are experimenting with various lighting effects and really some of their results have been splendid. The scenarios, too, are better, and the tendency to follow the original text, when the dramatization of some book is attempted, is indeed more apparent than formerly.

"Also, the entire modern drama is reverting to the original form or prototype. I don't mean to the old church pageants, but to the unity, simplicity, and intensity of the Greek tragedy. To me it seems that in recent years we have been swerving from the original channel of the drama, and a reversion to this established period certainly cannot be retrogression."

Here it might be interesting to mention that several authoritative Greek scholars have since corroborated Mr. Powell's statement, and were pleased to learn that a modern theatrical personage had reached the same conclusions.

Then our

Conversation Drifted

to the community theater.

"I really have not followed this new movement closely," he replied frankly, "But I think the idea a very good one, provided those in charge of them are competent. I believe that long training is a necessary element to success as an actor. The various motions of the body, under given circumstances, should be automatic, so that the brain may be free to think as the depicted character would think.

"These thoughts are actually photographed, too, as you probably have noticed. Many times we have seen some artist, especially in a closeup, lose all the expression in his face. The very minute that this happened, he had stopped thinking and realized that he was only in the studio after all, and could hear the click of the camera.

"One of the great reasons why Norma Talmadge is so popular, is because she thinks while she acts, and these thoughts are photographed along with her beauty and personal charm."

Then we talked of the picture that he had

Just Completed

with Mae Murray: "The Right to Kill" from the book called "The Man Who Killed," by Claude Ferrari, and of his desire to go back on the stage for awhile—as he said, "Just to see what an audience looks like again."

There seems to be the same desire in all moving picture actors who received their early training on the stage, to return to the footlights if only for a short time. There is a personal gratification in appearing directly before an audience that the screen, of course, cannot furnish, and no actor who has once felt that thrill can ever quite forget it.

But that has nothing to do with David Powell.

Finally he mentioned that he was on his vacation and said confidentially, "I'm going trout-fishing tomorrow. Did you ever wade up one of those noisy little brooks in the Catskills?"

"You bet I have," I replied eagerly, forgetting that we were supposed to be having an interview.

"And," he continued, "feel a yank on the old pole and——."

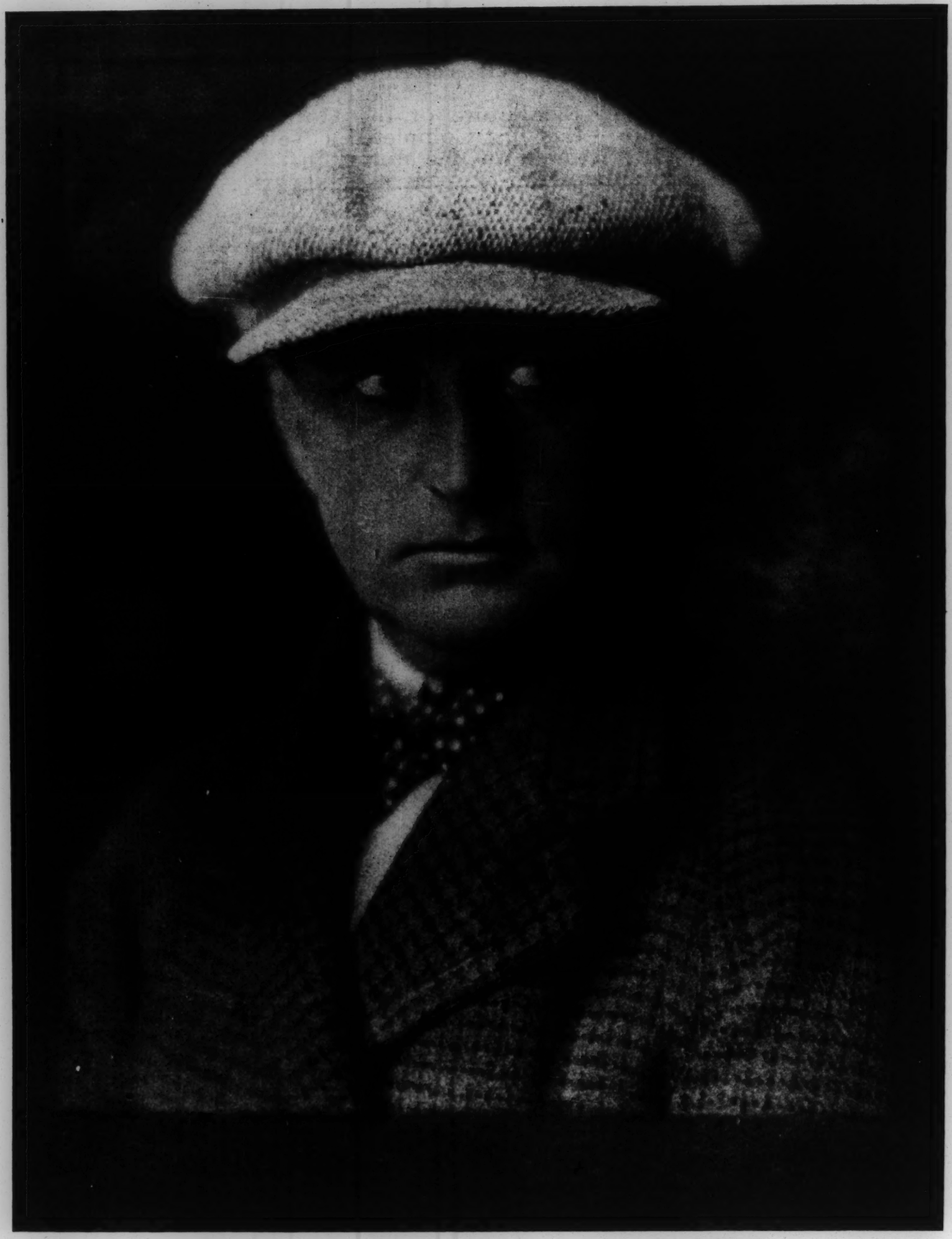
But after he had finished, he admitted that he wasn't talking for an interview, and made me promise that I would't publish it.

Anyway, David Powell is a

Jolly Good Fellow

I could see that by the way the boys in the studio gave him the 'glad hand' when I left him, which only goes to verify my own impression.

"Good luck to you on that fishing trip," I shouted across the studio. And I plodded into the soggy rain again, murmuring to myself, "I kinda wish I was going with him."



THOMAS H. INCE

Well-known producer of feature pictures, who is president of the recently organized Associated Producers, and one of its leading spirits

DRAMATIC MIRROR



GRACE DARLING — *A rising young beauty of the screen, who promises to be a star in her own right before long. Her most recent picture is "Even as Eve," for First National*





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Are Acknowledged Strongest
BARBER DISC STEEL WHEELS
Combine Strength and Resiliency

Strength—
practically indestructible.

Resilient—
load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

Demountable—
rims of standard types, proven worthy in service.

Weight—
practically the same as wood wheels.

Appearance—
graceful — substantial — distinctive.

Cleanly—
only a flat surface to wash.

Economy—
avoidance of road shocks lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

Speed—
plain surface lessens air resistance.

Accessible—
Tire valve reached without bodily contortions or annoyance of trap doors.

Adaptable—
replaces wood spokes, utilizing regular wood wheel hub assembly.

BROOK-STEEL CORPORATION
1010 Bergen St. Brooklyn, N. Y.

Metro's Fifth Anniversary

Metro Pictures this month celebrates the fifth anniversary of its organization. Just five years ago, in April, Richard A. Rowland and a few other kindred spirits launched Metro upon its career. The men who organized Metro under Mr. Rowland's leadership are still associated with the company. The company was started on what might have been termed a gamble. It was the direct outgrowth of a concern that had failed to make good.

The Alco Company, a producing and distributing organization, financed by a system of exchanges which relied upon the Alco Company to supply them with pictures, for some reason was unable to turn out the pictures wanted.

Maxwell Karger, now Metro Director General, heard about the plight of the Alco Company, and got in touch with Mr. Rowland, then an official of the famous General Film Company, and after "selling" the idea to him, they took over the affairs of Alco. The new company included the affairs and good will not only of Alco, but of Columbia Films, the Dyreda Company, Quality Pictures and Popular Plays and Players. Mr. Rowland was made president of the new concern, which adopted Metro as its trademark and lanuched upon the production of pictures.

• • •

Foreign Films Not Barred

"The American screen has never barred the foreign film, and never will. The development of the industry makes it impossible."

David P. Howells, international distributor, gave this answer today to a misinterpretation of his recent interview in which he charged that American exporters, discouraged by unfavorable rates of exchange, were "deserting under fire."

Mr. Howells made clear his opinion of international film conditions, and expressed his sincere belief that the foreign film, recovering from the handicaps of production during the war and early reconstruction, would find its place on the American screen.

• • •

Louis Tracy Film Nears Completion

"The Silent Barrier," first of the Louis Tracy novels to be picturized by Louis Tracy Productions, Inc., under the management of Charles C. Burr with William W. Worthington as director, is rapidly nearing completion at the Cliffside studios, Cliffside, N. J.

The all star cast is made up of Sheldon Lewis, Corrine Barker, Florence Dixon, Donald Cameron, Gladys Hulette, Adolf Milar, Ernest Des Baillets, Fuller Mellish, Joseph Burke, Mathiide Brundage, Jack Raymond, Rob Lee Keeling, and Agatha Plum.

• • •

Goldwyn Signs Two Authors

E. Phillips Oppenheim and Cynthia Stockley have been added to the list of famous authors whose works are being transformed into photoplays by Goldwyn Pictures Corporation. Contracts with these two writers were signed last week, giving Goldwyn Pictures Corporation the screen rights to their books for a period of years.

Offers Service to Legion

An offer to produce a motion picture for the American Legion has been wired to Frank d'Olier, national commander of the war veterans, by Marion H. Kohn, the Los Angeles producer of short subjects. In his suggestion to the Legion Mr. Kohn offers to give that organization all the profits derived from the showing of the film. The producer believes that his offer will be accepted, inasmuch as a production with an American Legion story, "after-the-war" setting and with ex-soldiers in the cast would augment the Legion's Americanization campaign, which is now being conducted by all Posts of the Legion.

• • •

Ordered to Pay Alimony

Mrs. Ruth H. Blackwell, wife of Carlyle Blackwell, was awarded $150 a week alimony on Thursday and a $500 counsel fee for her lawyer, Abraham Greenberg. Mr. Blackwell, it seems, was in arrears and had not paid his alimony for five weeks. He owed Mrs. Blackwell $650—the amount due her by a previous court order which directed that she be paid $110 a week to educate and care for her two children, Esther and Carlyle, Jr.

• • •

John F. Lyons with Simplex

John F. Lyons, who has been associated with Joseph R. Miles for the past nine years in his various organizations, and in charge of the Miles projecting rooms since their inception about seven years ago, resigned last week to assume the management of the Simplex Studio's three projection rooms in the Candler Building, beginning May 1st.

• • •

First Buddy Post Comedy

The first of the "Buddy" Post Capitol Comedies being produced by National Film Corporation, to be distributed by Goldwyn, has been completed. Mark Goldaine, who is directing the giant comedian, has selected "Oh Girls" as the title for the first release. Helen Howard is the principal player in support of "Buddy" Post.

• • •

Western for Enid Bennett

"The Boss of the Big Bonanza," a colorful Western story, has been purchased by Thomas H. Ince as the next starring vehicle for Enid Bennett. The new story, which is said to include every angle and phase of Western atmosphere and custom, is from the pen of Vingie E. Roe.

• • •

Leach Cross Enters Films

Another boxer has succumbed to the lure of the screen. This time it is Leach Cross, lightweight. Cross has just signed with Universal to appear with Eddy Polo in "The Vanishing Dagger," an eighteen-episode serial thriller. He is the third boxer to work for Universal, the other two being Corbett and Benny Leonard.

• • •

Von Stroheim Here

Count Eric Von Stroheim, the erstwhile Austrian nobleman, who came into motion picture fame at the time he made "Blind Husbands," is in New York to attend the initial showing of his picture, "The Devil's Pass Key." It will open May 2 at the Capitol Theater.

FUN FROM THE FILMS

JAKE SMITH sez he's been married two years and it doesn't seem like a day more than seventy.—(Tom Bret's Topical Jazz.)

. . .

Nicky Arnstein—the skin they'd love to touch.—(Tom Bret's Topical Jazz.)

. . .

When Eve held forth in Paradise,
She felt much pleasure in it;
For when she did her Monday wash,
It only took a minute.—(*N. Y. Mail.*—Tom Bret's Topical Jazz.)

. . .

George Bothner sez that if all the people who are paradin' around in overalls would go to work in 'em, most everybody could afford the cost of high living.—(Tom Bret's Topical Jazz.)

. . .

It's better for a woman to use a powder puff than it is to wear her complexion on her nose.—(Tom Bret's Topical Jazz.)

. . .

Announcement is made that another Florodora girl is getting ready for her annual divorce.—(Tom Bret's Topical Jazz.)

. . .

New York college professor's wife says he beat her with a tent stake. That shows the benefit of higher education. A rough neck husband might have used his fist.—(Tom Bret's Topical Jazz.)

. . .

Expert sez, "Feed undersized baby canned tomatoes." This will give the kid a chance to ketchup with the rest of the babies.—(Tom Bret's Topical Jaz.)

. . .

All any real American needs is a good set of brains. All a bolshevist ever has is a good set of whiskers.—(Tom Bret's Topical Jazz.)

. . .

You can't drive a nail with a sponge no matter how hard you soak it.—(Tom Bret's Topical Jazz.)

. . .

Statistics show that the use of hair tonic has increased the growth of mustaches fully fifty per cent. They drink is now!—(Tom Bret's Topical Jazz.)

. . .

Merryweather—Cheer up, old man! Why don't you drown your sorrow?

Sadheart—She's bigger than I am—and besides it would be murder!—(*London Tid Bits.*—Tom Bret's Topical Jazz.)

. . .

Raising the price of Sunday newspapers is O. K. Where else can you get an art collection, all the news and a dollar's worth of scandal for a dime?—(Tom Bret's Topical Jazz.)

. . .

If prohibition has emptied the jails, fill 'em with profiteers.—(Tom Bret's Topical Jazz.)

. . .

Remember when a handkerchief or a six-shooter were the only things a man would carry in his hip pocket?

When a president was satisfied with only one cabinet?

When raisins were used for pies?

When a poor man could have ham and eggs for breakfast?

And when you didn't have to study pharmacy for four years in order to become a bartender?

Oh, Boy! Remember?—(Tom Bret's Topical Jazz.)

. . .

A man is as old as he *fools.*—(Screen Smiles.)

If there's ever a thing that makes me mad
In any theater seat,
It's to have some bimbo right behind
Annoy me with his feet.—(Tom Bret's Topical Jazz).

. . .

An ad in the Charleston Post reads:

WANTED—Baby fifteen months old wants two rooms with the privilege of bringing parents. No profiteers. Phone 2595-L.—(Tom Bret's Topical Jazz).

. . .

Young man discovered wearing a muff at Atlantic City! Weak men turned sickly and strong women turned pale—but nobody killed him.—(Tom Bret's Topical Jazz.)

. . .

Si Kology sez that moonshine whiskey ain't no good. Half a pint of it made him shoot at his mother-in-law the other day, and miss her.—(Tom Bret's Topical Jazz.)

. . .

Without a full money barrel a presidential candidate today is as helpless as a hatful of kittens.—(Tom Bret's Topical Jazz.)

. . .

When a man is poor, who sticks to him? Woman! And the longer she sticks the poorer he gets.—(Tom Bret's Topical Jazz.)

. . .

Male Teacher—"Don't you think we ought to form a Union?"

Female Teacher—"Oh, this is *so sudden!*"—(Screen Smiles.)

. . .

Can't someone pass a law to make wives *shut up* on Sundays?—(Screen Smiles.)

. . .

Before marriage she *throws herself* at him. Afterward she *throws anything* that comes handy.—(Screen Smiles.)

. . .

The examination papers of school children sometimes reveal secrets about the modern systems of education. The following excerpts were gleaned from the schools of a city not a thousand miles away from New York, and were collected by the Universal Film Company for their new screen magazine:

"Butterflies is different from flies because butterflies sits only on flowers, but flies sits on your bread."—(Universal Laughagraphs.)

. . .

Orion is an Irishman who died and went to heaven and got turned into a star."—(Universal Laughagraphs.)

. . .

"The difference between wood and glass is with glass you cut yourself, but from wood you get only splinters."—(Universal Laughagraphs.)

. . .

"A mother is what puts clothes and shoes on you. She also nurses milk into babies."—(Universal Laughagraphs.)

. . .

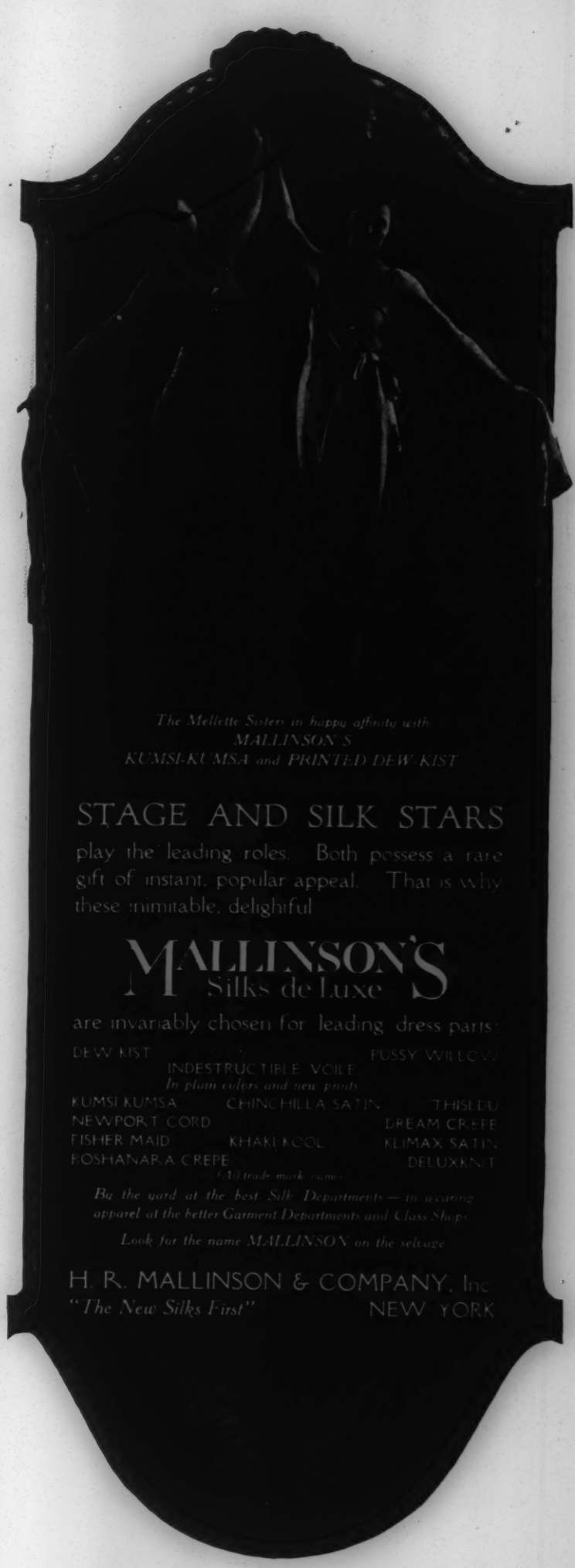
"The difference between paper and cloth is cloth you wash for a living and paper you wrap them up in when you take them home."—(Universal Laughagraphs.)

. . .

"By the study of physics is meant syrup of figs and caster oil."—(Universal Laughagraphs.)

. . .

"A milliner is a girl who trims rough sailors."—(Universal Laughographs.)





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EDWARD L. BERNAYS

PLEASE give me the name of the song John Barrymore sang in "The Jest." Also whether it has been reproduced as a record by some phonograph company?

A. H. Thompson,
Lilly Dale, N. Y.

The name of the composition is *The Madrigal of May* by Maurice Nitke. The song is published by *Jos. A. Stern* of New York, and Mr. Nitke tells us that it has not been reproduced on a record.

. . .

Who is Walter J. Kingsley, whom I read about on the front page of the New York *Times* last week?

Susan Flack, Flushing, L. I.

We know him as the leading collector of works on the Arabic social structure, but we are told that he is associated in some editorial capacity with the E. F. Albee interests. He is also known as "The Playboy of Broadway" and is identified in that connection as having contributed one-quarter of the contributions to the only book of poems about Broadway we ever read, to which we contributed another quarter. This book can now be bought in the leading second-hand bookshops. We refuse to divulge its name, for that would be an advertisement.

. . .

I am an obscure actress. Very few people have ever heard my name. I desire to become famous but I cannot afford a press agent. How can I get into the public eye? I prefer to play tragic roles. I was the star in a performance of Medea in a state college, but I find that the few managers who know me prefer to see me dancing. Please advise me. Lulu Simpson,
Bayside, N. J.

We feel that you are hiding your identity under an assumed name. Never hide your identity if you want to become known. Because as far as I can see at present that is all that is yours. Commit some startling act such as learning the movement of your pet dance from your pet snake as Flore Revalles once did under my direction, or if you do not desire the audience that will appeal to and are a good swimmer, be the first woman to jump off the Brooklyn Bridge. Sell cotton stockings at a fashionable Fifth Avenue shop to help reduce the cost of living of the rich patrons, and wherever you are and whatever you do have a bevy of news photographers to snap your every smile. We can guarantee fame and fortune to anyone following these directions explicitly.

. . .

I am an actress. I would like to have a manager such as Joseph Klaw or David Belasco or Charles Dillingham hear me recite. How can I reach their ears? Marjorie Croft,
New York.

We should advise you to get a small part in some company any of these managers are putting on. This will give you the opportunity you want. And then it is up to you. Read the DRAMATIC MIRROR for announcements of proposed attractions by any of these managers. Try for a small part in any of the companies. This will give you the opportunity you want.

. . .

I read an article on fashions and where they originate. Do they just happen or is the stage really to blame for them? Dris Fluman,
New York.

In a great many instances fashions do not happen, but the stage originates them. For instance, Irene Castle created the fashion of bobbing the hair. In regard to clothes it is generally conceded by great dressmakers that people look to the stage for their styles. Of course, sometimes the origination comes from Europe. The eagerness with which great dressmakers all over the world seek to have their dresses used by stage characters is a concrete instance of this.

. . .

Is there such a thing as a stage kiss? James W. Bradon, New York.

There is much to be said about kisses in front of and in back of the footlights. Which do you mean? We knew of one actor who complained bitterly to us that the leading lady whom he kissed every night liked garlic. We knew another stage couple (this was before prohibition) who did away with a great part of the clove crop nightly. But the funniest prohibition story I know is of the couple that nightly got drunk on each others' kisses.

. . .

Has there been discovered any method of making a man look tall on the stage? I am just an inch shorter than my partner, a woman, and I should like to overcome this handicap. Otherwise I am very good looking. — Charles Raymond, Passaic, N. J.

Doubtless you are aware of the stage trick of acting upstage to overcome an appearance of shortness. Your case is not unprecedented. There are several actors of fame and prominence who chose short casts so that their own shadows may be longer by contrast. As a mechanical aid, I advise you to go to a theatrical shoemaker, who can build shoes so that an extra inch or so is actually added to the height. We are sure you will be even more fascinating when you are loftily shod.

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"BEFORE THEY WERE STARS"

(*Continued from page* 846)

days. He made several one and two-reelers at the Selig but the work didn't particularly interest him. So, when another opportunity for musical comedy presented itself, he gladly shook the dust of the "lot" from his feet.

The new affiliation was known as the Ferris Hartman musical comedy and comic opera company and attained considerable fame along the coast. Their most successful show was "The Campus" which, it will be recalled by California folks, had a record run at the old Grand Opera House in Los Angeles, a run only equalled by the recent record breaker "Civilian Clothes" which had a few weeks longer engagement at the Morosco in the same city.

Encouraged by his Western success, Hartman decided to come East and selected Chicago as the particular city to be charmed with his show. Alas! Chicago would have none of it, so everyone went broke once more.

Somehow "Fatty" got back to Frisco and somehow a little later Hartman got his troupe together and they went West instead of East visiting China, Japan, the Philippines and Honolulu. They played "The Campus," "The Mikado" and a number of comic operas and quite retrieved their former losses.

Vaudeville and Pictures

suggested itself as a good combination when "Fatty" next sought an engagement. That was in 1913 while rehearsing a vaudeville act. He applied for work at the Mack Sennett Comedy plant at Edendale, a suburb of Los Angeles, and needless to say that as soon as the clever Sennett laid eyes on him his fortune was made. Sennett seldom makes a mistake in picking out a comedian and this time was no exception. Arbuckle's days of bad luck and one night stands were over, and though he missed them at first, he says that he would not go back to the old life for twice his big salary today.

You all remember those early comedies! Lots of pie-throwing and slap-stick stuff, but the public liked them so much that they roared long and loudly for more! "Fatty" played with Mabel Normand, Charlie Chaplin, Chester Conklin, Fred Mace, Ford Sterling and other well known screen comedians during his four years with Mack Sennett.

A partnership

With Joseph Schenck

was the outcome of his work with Sennett. In the early part of 1917, he came to New York (his first visit, by the way) and with Mr. Schenck formed affiliations for release with Famous Players-Lasky Corporation, and began the production of two-reel comedies of the slap-stick variety, with Arbuckle as star. It is three years this month since he began to produce independently and in that time something like twenty-four two-reelers have been made. Some of the best remembered are: "The Garage," "The Bell Boy," "The Sheriff" and "Out West." These comedies were all written, directed and starred in by a single personage, "Fatty" Arbuckle.

At Last a Five Reel Company

was planned, in response to the demands of hundreds of exhibitors from all parts of the country. Within a few months a great treat is promised picture "fans" for "The Round Up" will be released then with "Fatty" as the star of Edmund Day's well known stage play. By a strange coincidence, Macklyn Arbuckle played the role of "Slim Hoover" the Sheriff when the play was originally produced on Broadway a dozen or so years back. George Melford directed "The Round Up" which was recently completed. Those who have been fortunate enough to see some of the picture declare that it will be a big knock out. It will be released on the Paramount-Artcraft program.

At the Lasky Studio, he has just started his first feature picture under the new contract. It is an adaptation by Walter Woods of Irvin Cobb's recent Saturday Evening Post story "The Life of the Party" and is being directed by Joseph Henabery.

Here Are a Few Facts

concerning himself and his career. He is anxious that everyone should know first of all that he has never gone up in an aeroplane or had his picture taken in an aviator's helmet! He doesn't care about flying, the good old terra firma is enough for him!

Also "Fatty" wishes the fact disclosed that he is one of the few screen stars who, according to reports, receive less that ten thousand dollars a week for posing before a camera!

He Has Two Hobbies

to balance those two "hates" mentioned above. One is automobiling and the other baseball. In the last three years he has owned some of the best machines that money could buy. Included in the number are Rolls-Royce, Stevens-Duryea, White Cadillac, Renault and his favorite just now is a brand new Pierce-Arrow. He has a chauffeur but the chauffeur has a mighty soft job!

Last season Arbuckle was president of one of the best known base ball clubs on the Coast. The Vernon Tigers of Los Angeles under his management established some unique records. It won the Coast League championship for the season of 1919 (its first season), defeated the St. Paul Club, won the first Minor League world's championship—all in the short space of one year, a fact that many other magnates have tried to accomplish in vain.

For nineteen years, managers have sought to stage a match between minor league champions but "Fatty" was the first to do so and he personally guaranteed the other club against financial loss. The attendance at this Minor League Championship game was the largest ever recorded at a minor league affair. There were more than twenty-two thousand paid admissions. It was all the more remarkable because for nine previous years the club had lost financially while under his management it showed a profit of over thirty thousand dollars.

It was with regret that he resigned his position as Manager of the Vernon Tigers, but he felt that his work in pictures required all his time.

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WHAT IS EV'RYBODY DANCING TO? WHAT DOES EV'RYBODY LOVE TO HEAR?

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BOSTON: SHUBERT—Herbert Corthell with his broad humor caused the huge success of "Fifty-Fifty," which opened here Monday afternoon. HOLLIS ST.—Helen Hayes, in that most remarkable play, "Bab," is fast making a record for herself—tenth week. WILBUR—The crowds are still flocking to see Henry Hull and fascinating Constance Binney in "39 East"—tenth week. PLYMOUTH—"Not So Long Ago," a sentimental and humorous little comedy of New York in the seventies, has scored quite a hit here in Boston. TREMONT—Very seldom has an operetta of such real worth as "Monsieur Beaucaire" been seen in Boston—third week. MAJESTIC—A musical comedy out of the usual run is "Honey Girl," and it well deserves its great popularity—second week. PARK SQ.—William Courtenay in "Civilian Clothes" continues to play to capacity audiences—third week. COLONIAL—Fred Stone in "Jack O' Lantern" is as much of an attraction this year as he was last—final week. Aldrich.

CINCINNATI: GRAND—Despite its many appearances here in past seasons "Twin Beds" continues to be a potent factor each dramatic season. Lois Bolton seems as fresh as ever in the part and the supporting company this year is up to the standard. LYRIC—It's a pity that Francis X. Bushman and Beverly Bayne didn't have a better play than "The Master Thief." The co-stars were more than equal to the demands of very inferior parts in an extremely inferior play. Mr. Bushman and Miss Bayne both deserve a better opportunity. Otis Skinner follows at the Grand and William Hodge at the Lyric. Goldenburg.

EDMONTON, ALTA.: EMPIRE—Percy Hutchinson & Company in "General Post," showed to even better advantage than in "The Luck of the Navy." Tyrone Power in "The Servant in the House" and "The Little Brother," has two very fine productions. This is the first visit of this fine actor to Western Canada. The supporting company is of a very high caliber. Forbes.

HARTFORD: PARSONS THEATER: (First Half) Joseph Cawthorne and Julia Sanderson in "The Canary." Packed houses at $3 top. (Last Half) "Listen Lester" was presented by a very ordinary company. Ada Weeks was featured in the billing. Stocker.

INDIANAPOLIS: SHUBERT-MURAT—Shubert "Gaieties of 1919" with Jack Norworth and Harry Watson featured, the third Winter Garden production seen here this season, was the attraction week April 19. It is typical of its kind; pretty girls, beautiful costumes and scenery and plenty of fun. Bertha Kalich in "The Riddle Woman," April 29-May 1. ENGLISH'S—Nothing quite so breezy, informal and altogether enjoyable has graced the local stage as the bomb proof revue of Elsie Janis and Her Gang, which played to good business at $3.00 per, with everyone going away pleased and happy. Elsie Janis is the one woman on the stage who could keep this style of entertainment going. "See-Saw" and the Chicago Company of "Clarence," with Gregory Kelly and Ruth Gordon follow. Kirkwood

LONDON, CAN: GRAND OPERA HOUSE—"Keeping Up With The Joneses," 22-24, fair performance and business. Costumes and settings better than the play. Coming: Thurston, the Magician, 29-31; "Revelations of a Wife," Webbe.

PHILADELPHIA: FORREST—Last week of "The Girl from Home," with Frank Craven, Marion Sunshine, Flora Zabelle and Gladys Caldwell. "Ziegfeld Follies" for two weeks only, May 3rd, at top notch prices. GARRICK—Last week of the tremendous hit, "Mary." Thurston follows. BROAD—Last week of George Arliss in Booth Tarkington's "Poldekin." Chauncey Olcott in "Macushla" May 3rd. SHUBERT—"Take It From Me" for two weeks more. ADELPHI—"Up in Mabel's Room" is having the longest run of the season. LYRIC—"The Magic Melody," with Charles Purcell, Julia Dean and Tom McNaughton. CHESTNUT ST.—"Betty, Be Good," with Josephine Whittell, Frank Crumit, Vivian Oakland, Eddie Garvie and Irving Beebe. May 3rd, Charlotte Greenwood in "Linger Longer, Letty." Conn.

PITTSBURGH: ALVIN-SHUBERT—"The Little Whopper," with Vivienne Segal, scored a signal success here. "The Bird of Paradise" follows. PITT-SHUBERT—"Tea for Three" was well received. Kalich in "The Riddle Women" follows. NIXON—Chauncey Olcott in "Macushla" was a big favorite. "Poledkin" is booked for next week. DUQUESNE — "Business Before Pleasure" was well received here. Latus.

SAN FRANCISCO: COLUMBIA—The Columbia is still starring Margaret Anglin for the last week in "The Trial of Joan of Arc." The engagement of this star has been very successful. The receipts for four weeks of "The Woman of Bronz" were $60,000. "Three Faces East" will come to the Columbia April 26, with Violet Heming as the star. CURRAN—Shuberts' "Passing Show" opened at the Curran April 18, to a crowded house. The company is very large and excellent. It pleased. The Howard boys are still the feature of the excellent performance. SAVOY—The Savoy has Wallace Reid (himself, in the flesh, with Harry Corson Clarke in a play "not a picture" called "The Rotters." Barnett.

WASHINGTON: GARRICK—"Dorothy Dixie Lee," a new comedy of the South, by Edward Locke, was successfully presented. BELASCO—"The Charm School," a musical version by Jerome Kern of Alice Duer Miller's story of the same name, scored a big hit. NATIONAL—Ziegfeld Follies opened Sunday night to a crush, and an enormous advance sale covers the week. Alan Brooks' "The Successful Lover," renamed from "Dollars and Sense and Easy Money," drew good houses during the week's stay. May 3, yearly visit of "Twin Beds." POLI'S—"Dodo," a musicalized version of "Our Little Wife," an Avery Hopwood farce produced by the author and George Marshall, with music by B. G. De Sylva, is well received with Juliet Day and Ernest Glendinning, scoring strong. Barney Bernard in "His Honor, Abe Potash," had an excellent week. May 3, "The Century Midnight Whirl." Warde.

STRAND B'way at 47th St. Direction Jack Eaton
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Strand Symphony Orchestra

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Gerbeau

When strolling down the Avenue, one is apt to become fatigued along about 44th Street. If that occurs, nothing remains to be done but to enter Gerbeau's establishment de luxe, where, ensconced behind plate glass, one may gaze out at the fresh-air fiends on top of the Buses. There is some considerable satisfaction therein, for all the chilly passengers gaze back again wistfully and enviously, and obviously wish that they, too, had gone to Gerbeau, instead of setting out on such a perilous and adventurous journey. Often passengers on busses have been known to alight and partake of a light repast, so intrigued have they been by the fleeting glimpse of the delightful interior.

. . .

Palais Royal

The delight of the New Yorker is unbounded when he has the time, the inclination, and the financial ability to visit the Palais Royal. Nourishing is the food, cooling are the drinks, and ravishing is the music that pervades the air. Dancing has long been a particular fad of many regular people, and the accommodations for such exhilarating sport at the Palais Royal are about two miles beyond cavil. After the theater hours are one with the ages, joyous throngs flock into the place for to make merry.

. . .

Claridge Chocolate Shop

In a situation that is in the center of all centrally located pubs, stands the Chocolate Shop at the Claridge. Many of the present generation well remember when the lower deck of the Claridge was very wet, and passengers rolled and plunged about the floor. It is quite different now, and there exists no finer place in all New York in which to take on a little light refreshment of the chocolate order, hot or cold.

. . .

Theresa

Slightly in Harlem on 125th Street and Lenox Avenue is a tall edifice yclept, the Hotel Theresa. Up in the clear sky about the roof, aloft and aloof, is the restaurant, especially equipped for purveying highly satisfactory nourishment to the hungry and needy. The word needy is used only in its lofty sense, like the Theresa roof; the charges, while reasonable, are alike to the needy and unneedy as well.

. . .

Pekin

Still another rendezvous for the madding crowd is the Pekin, at the head waters of Longacre Square. In fact, Longacre Square rises at the Pekin and flows toward the Times Building, especially during inclement weather conditions. The Pekin is not only distinguished: it is distinctive. There is no duplicate of its peculiar architecture and entertainment anywhere in the States. Arthur Hunter is one of the hired men to regularly appear as a strolling player, and with him, he has a crew of girls to cover the night shift. The manner in which they perform light and agile dances is quite as distinctive as the Pekin itself.

RIVOLI B'WAY AT 49th ST.
HUGO RIESENFELD, Director
WEEK BEGINNING SUNDAY, MAY 2nd
RIALTO B'WAY AT 42nd ST.

WALLACE REID IN **"The Dancin' Fool"**
A Paramount-Artcraft Picture
Comedy, Review, Soloists
RIVOLI ORCHESTRA
FREDERICK STAHLBERG, Conducting

ENID BENNETT IN **"The False Road"**
A Paramount-Artcraft Picture
Scenic, Comedy, Soloists
RIALTO ORCHESTRA
HUGO RIESENFELD, Conducter

EMPIRE B'way & 40th St. Evngs. 8:30. Mats. Wed. & Sat. 2:30
Charles Frohman Presents
ETHEL BARRYMORE
in Zoe Akins' Play
DECLASSEE

REPUBLIC
W. 42nd Street. Evenings at 8:30
Mat. Wed. and Sat. at 2:30
Marjorie Rambeau
in
"THE SIGN ON THE DOOR"

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John L. Golden Presents
FRANK BACON
in Lightnin'

DONALD BRIAN PEGGY WOOD ROLAND YOUNG
IN
BUDDIES
A Comedy with Music of Quaint Brittany

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A Romance of the French West Indies
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In "Gold Diggers"
By Avery Hopwood

BELASCO W. 44th St. Evgs. at 8:15 Mats. Thurs. and Sat. 2:15
DAVID BELASCO Presents
LENORE ULRIC *in*
"THE SON-DAUGHTER"
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A play of New China

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Miriam Cooper
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Comedy Topical News Review
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VAUDEVILLE BILLS FOR THE WEEK OF MAY 3rd

(Billing for Week of May 10th in Parenthesis)

NEW YORK: RIVERSIDE—Santos & Hayes; John S. Blondy & Co.; Elida Morris; Harry Fox & Co.; Florence Roberts; D'Avigneau's Cel. (N. Y., Al.). ALHAMBRA—Darras Bros. (N. Y., Colo.); Nelson & Cronin; Santley & Sawyer (Balt., Mary.); Gordon & Ford; Guiran & Margurite (Bklyn., Bush); $5,000 a Year; Brendle & Burt. ROYAL—Maud Earle & Co.; Samoya (Bklyn., Bush); Tony. COLONIAL—Wm. Gaxton & Co. (N. Y., Al.); Leon Varvara (Wash., Keith); Trixie Friganza (N. Y., Al.); J. R. Johnson & Co.; Solly Ward & Murray (N. Y., Al.); Bobbe & Nelson.

BROOKLYN: BUSHWICK—Billy Glason (Bklyn., Orph.); Kharum (N. Y., Royal); Tarzan; Martin & Florence; Morris & Campbell; Belle Baker (N. Y., Colo.); Maud Muller Revue (N. Y., Royal); Lamb's Mannikins. ORPHEUM—Wood & Wyde (Bklyn, Bush); The Sharrocks; Everest's Monkeys; Lee Children (Bklyn., Orph.); Mijares; Mrs. Gene Hughes Co. (N. Y., River.).

BALTIMORE: MARYLAND—Nathan Bros.; Rome & Cullen (Wash., Keith) House David Band; Ara Sisters; Daisy Nellis (Wilming., Garrick); Georgie Price (Balt., Mary.); Espe & Dutton; Laura Pierpont.

BOSTON: KEITH—Enos Frazere (N. Y., Al.); Julius Tannen (N. Y., River.); Helen Keller (Phil., Keith); Rockwell & Fox; Grey & Old Rose (Bklyn., Orph.); F. Pritchard & Co.; Venita Gould (N. Y., River.); Van Cellos.

BUFFALO: SHEA — Countess Verona; Olsen & Johnson; Not Yet Marie; Duffy & Caldwell; Loven, Sis. & Co.; Whiting & Burt. (All to Toronto, Shea.)

CALGARY: ORPHEUM, 1st half—Mason & Keeler Co.; Beth Beri & Co.; Ned Norworth Co.; Henri Scott; 2 Rozellas; Rudinoff. (Same bill plays Victoria 2d half.)

CHICAGO: MAJESTIC — 4 Mortons; Josephine & Henning; Ruth Budd; Fay Courtney; The Silverlakes; Marino & Maley; Henry Santry & Band; Steele & Winslow. PALACE — Bernard Granville; Ruth Roye; Chas. Grapewin Co.; Lyons & Yosco; Moss & Frye; Ramsdells & Deyo; Thos. E. Shea; Dippy Diers Co.; Alfred Farrell Co. STATE LAKE—U. S. Jazz Band; Harry Cooper; Dufor Boys; Master Gabriel Co.; Herbert Clifton; Amoros Sisters; Swor Brothers; 4 Roses.

CINCINNATI: KEITH—Stone & Kalisz (Indp., Keith); Kartelli; Crawford & Broderick (Indp. Keith); Bert Baker & Co. (Cleve., Keith); Reed & Tucker; Nolan & Nolan (Cleve., Keith); Gus Edwards & Co.; Aleen Bronson (Indp., Keith).

CLEVELAND: KEITH—Hermine Shone; Wm. Seabury & Co. (Buf., Shea); Signor Friscoe (Youngn., Hip.); Roy Hurrah & Co. (Erie, Colo.); Margaret Young; Eddie Foyer (Lyra., Temp.); Rose Coghlan (Youngn., Hip.).

DAYTON: KEITH—Navassar Girls (Tol., Keith); John., Baker & John. (Buf., Shea); Joe Browning; Kramer & Boyle (Tol., Keith); Dupree & Dupree.

DENVER: ORPHEUM—William Rock & Girls; Choy Ling Hee Trpe.; Mahoney & Auburn; Alexander Kids; Phil Baker; O'Donnell & Blair; Basil Lynn & Co.

DES MOINES: ORPHEUM—Jos. E. Howard Rev.; Kinney & Corinne; Harry Jolson; Maria Lo Co.; Eary & Eary; Spencer & Williams.

DETROIT: TEMPLE—Tozart (Roch., Temp.); Dillon & Parker (Roch., Temp.); Nonette (Roch., Temp.); Bankoff & Co. (Roch., Temp.); Robbins (Roch., Temp.); Sylvester Family; Rex Comedy Circus (Roch., Temp.); Marshall Montgomery (Roch., Temp.).

DULUTH: ORPHEUM—Touch in Time; Last Night; La Zier Worth Co.; Nora Norinne; Morgan & Gates.

ERIE: COLONIAL—Dugan & Raymond (Wash., Keith); Sterling Saxo 4; Golden Gate Three; Busch Bros.; Lodge & Robels.

GRAND RAPIDS: EMPRESS—McCormack & Irving; Geo. Yeoman; Mabel Burke & Co.; Wellington Cross; Reno.

HAMILTON: KEITH—Chas. & M. Dunbar; Toto; Francis Kennedy (Detr., Temple); Holmes & LeVere (Buf., Shea).

INDIANAPOLIS: KEITH—Tango Shoes; Bert Howard; Miniature Revue; Davis & Pelle; Dainty Marie; Lillian Shaw; Lydell & Macy (Cincin., Keith).

KANSAS CITY: ORPHEUM—Morgan Dancers; J. & B. Morgan; Ed. Morton; Ames & Winthrop; Lucille & Cockie; Leo. Zarrell Co.; Jack Kennedy Co.

LINCOLN: ORPHEUM—Billy Shaw's Revue; Emma Carus & Co.; Avey & O'Neil; Byrnes & Gehan; Sarah Padden Co.; Libby & Nelson.

LOS ANGELES: ORPHEUM—Rita Mario Orch.; "And Son"; Nitta Jo; Mirano Bros.; Sandy Shaw; Montgomery & Allen; Wilbur Mack & Co.; 4 Mark Bros. Co.; Chas. Howard & Co.

LOUISVILLE: KEITH—Maleta Bonconi (Syra., Temp.); Hubert Dyer & Co. (Indp., Keith); Marie Cahill; Gibson & Connelli (Cincin., Keith); George Libby & Sparrow.

LOWELL: KEITH—Raymond & Schram. (Port., Keith); Hallen & Hunter (Port., Keith); Margot & Francois (Port., Keith); J. Small & Sis. (Port., Keith); Karl Karey (Port., Keith); C. & F. Usher (Port., Keith); Welch, Mealy & Mont. (Port., Keith).

MILWAUKEE: MAJESTIC—Harry Fox & Co.; Frank Conroy Co.; I. & J. Connolly; Deiro; Chas. Irwin; Willing & Jordan; Bee Ho Gray; Pedersen Bros. PALACE—Fashion Minstrels; Bernard & Duffy; McLallen & Carson; Edith Clifford; Asona Trio; Stuart Girls; Brody & Mahoney.

MINNEAPOLIS: ORPHEUM—Alexander Carr Co.; Ryan & Orlob; Merlin; Josie Heather & Co.; Marconi & Fitzgibbon; Bradley & Ardine.

MONTREAL: PRINCESS—Rigoletto Bros. (Hamil., Keith); Beatrice Morgan (Hamilton, Keith).

NEW ORLEANS: ORPHEUM—Alice Lloyd; Mrs. Wellington's Surp.; Kennedy & Rooney; Bob Milliken.

OAKLAND: ORPHEUM—Mme. Olga Petrova; Gene Greene; Valente Bros.; Frank Wilson.

OMAHA: ORPHEUM—Chic Sale; Dresser & Gardner; Harry Rose; Bruce Duffet Co.; Mower & Avery; Baraban & Grohs; Lightners & Alexander.

PHILADELPHIA: KEITH—Lady Sen Mei (Bklyn., Bush); Prosper & Moret; Overseas Revue (N. Y., Royal); Masters & Kraft

(Lowell, Keith); McMahon & Chappello (Buf., Shea); Tracy & McBride; Bronson & Baldwin (Pitts., Davis); McGee & Anita (Wilming., Gar.).

PITTSBURG: DAVIS — Melnotte Due; Dor. Shoemaker (Balt., Mary.); Kranz & LaSalle (Cleve., Keith); Joel Laurie, Jr.; Mosconi Family; Ciccolini (Cleve., Keith).

PORTLAND: KEITH—Frank Gabby; Creole Fashion Pl. (Phil., Keith); J. K. Emmet & Co.; Mr. & Mrs. Norcross; Keagen & Edwards; Keno & Wagner. ORPHEUM—"Flashes"; Newhoff & Phelps; William Cutty; Hart & Dymond; Wallis Clarke & Co.; Rinaldo Bros.

ROCHESTER: SHEA — Chas. Wilson (Buf., Shea); Laurel Lee; The Faynes (Buf., Shea); Ryan & Ryan; Mayhew & Taylor; Eddie Borden (N. Y., Royal); Sullivan & Scott; Chandon Three.

ST. LOUIS: ORPHEUM—Rooney & Bent Revue; Marie Nordstrom; Swift & Kelly; Libonati. RIALTO — Loretta McDermott Co.; Grace De Mar; Everest's Monkeys; Hendricks & Stone.

ST. PAUL: ORPHEUM—Little Cottage; Morgan & Kloter; Sam Hearn; Hickey Bros.; Paul Conchas, Jr., Co.; Bessie Rempel Co.

SACRAMENTO: ORPHEUM, 1st half—Myers & Noon Co.; Ford & Cunningham; Brent Hayes; 3 Stewart Sisters; Samsted & Marion. (Same bill plays Fresno 2d half.)

SALT LAKE CITY: ORPHEUM—Berk & Sawn; Bostock's Rid. Sch.; John B. Hymer & Co.; Ashley & Dietrich; Shelton Brooks Co.; Ben Bernie; La Mont Trio.

SAN FRANCISCO: ORPHEUM—Sam Cooper & Ricardo; Vie Quinn & Co.; Homer Miles & Co.; Ryan & Lee;; Polly Oz & Chick; Helene Davis; Peters & La Bouf; Nestor & Vincent; "Ye Song Shop."

SEATTLE: ORPHEUM—Sylvester Schaffer Co.; Florenze Tempest Co.; Claire Forbes; Herbert & Dare; De Marest & Doll; Milt Collins; Diaz Monks.

SYRACUSE: TEMPLE—Sheila Terry & Co.; Dorothy Brenner (Lowell, Keith); Harry Hines (Bos., Keith); Harriet Remple (Mont., Prin.); Alvini & Alvini.

TORONTO: SHEA — Claudia Coleman; Royal Gascoignes (Bklyn., Bush); Two Jesters (Syra., Temp.); Ben Bernie; Rose Revue; Mollie Fuller; Eva Shirley.

TOLEDO: KEITH—Lexey & O'Connor (Grand Rap., Emp.); Patricola (Erie, Colo.); Ragged Edge (Det., Keith); Regay & Lorraine Sis.; Wheeler Three; Morton & Glass (Syra., Temp.).

WINNIPEG: ORPHEUM — Bothwell Browne & Girls; Dainty Marie; Carl McCullough; Fox & Ingraham; Anderson & Burt; Yates & Reed; Texas & Walker.

WILMINGTON: GARRITT—Harry Tighe & Girls; Haunted Violin; Over Your Heads; Creighton & Fitzger.; Howard Nichols; Cantwell & Walker; McManus & McNulty; Austin & Allen.

VANCOUVER: ORPHEUM—Cressy & Dayne; Blossom Seeley & Co.; Will M. Cressy; Duval & Symonds; Orville Stamm; De Witt Young & Sis.; Jennie Middleton.

YOUNGSTOWN: HIPPODROME—Columbia & Victor; Leon Errol & Co. (Syra., Temp.); Lillian Herlein; Geo. A. Moore; Gruber's Animals (Tol., Keith); J. & E. Mitchell.

VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—An attractive bill is offered here this week. Trixie Friganza heads the bill and wins the audience from the start of the act. George Kelly, in "The Flattering Word," is a decided hit. Another clever act that is very much different is Frances Pritchard, assisted by Edward Tierney and James Donnelly, in "The Dance Duel." She has prepared a program consisting of seven dances, which, instead of being seven different dances, are held together as united by a story. The Quixey Four are the boys with the pep. Venita Gould in "Impressions" of well-known players captivates the audience. Regal and Mack present "The Boot Shop," a one-act comedy sketch. McMahon and Chappell present their own success, "When Hubby Missed the Train." This act is exceedingly amusing. Other acts are "Petticoats," with Grace Dunbar Nile, and in conclusion D'Amour and Douglas, gymnasts, leap from a pedestal to a bounding table and a hand to hand catch; also Charles Henry's Pets in "A Canine's Dream" that is very amusing. Fine.

BOSTON: KEITH'S — Rae Samuels in her singing act was the headliner and she certainly put it across to the great delight of the audience. Percy Branson and Winnie Baldwin in their prophetic "Visions of 1970" were equally pleasing. Wanzer and Palmer presented a comedy sketch which was off the beaten track. "The Love Shop," with Eddie Vogt, a really good comedian, was a musical play of more than ordinary merit. The Conrads in a variegated musical act of songs and dances scored a success. J. C. Nugent, in a monologue, was very interesting. The eccentric dances of Rome and Cullen were the cleverest and best this season has yet seen. Ernest's Novelty Monkey Circus was very pleasing to both the old and young. Anderson and Yvel in a thrilling roller-skating act closed the bill. Aldrich.

BUFFALO: SHEA'S—The Mosconi Brothers, Charles and Louis, assisted by their father, sister and brothers, provided an exceptional dancing act at Shea's. Kate Elinore and Sam Williams were featured in their new version of A Reel of Real Fun. Lady Tsen Mei was a popular addition to the bill. "Life," a one act play with Dorothy Shoemaker was well done. Hunting and Francis were very funny in their act, "The Flower Shop." The Fox comedy circus, introduced dogs, ponies, cats, and a bucking mule. McFarlane and Palace have fine voices and their singing was very entertaining. W. D. Pollard was also on the bill. Barker.

CALGARY: PANTAGES—"Thunder Mountain," supposed to represent a phase of life in the Canadian Northwest, is chiefly notable for the amount of noise

(Continued on page 874)

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(*Continued from page* 873)

produced. "Broadway Echoes" is a pretty fair girl act. John and Sterling, acrobats, are good. Mabel Harper and Company, nut comedians, fair. Other acts—Barton and Layton and Baby Doll Bandit—Business good. Forbes.

CINCINNATI: KEITH'S—Rose Coghlan headed a very entertaining bill, in her sketch "Forget Me Not," an abridged version of her success by the same name. She had capable support. Lillian Shaw sings some songs splendidly and scores a big hit. Marie and Mary McFarland present a concert program of grand opera. Jimmy Fallon and Russ Brown have a lively act of comedy. Maleta Bonconi, violin virtuoso, was all the name implies. She astounded her hearers by her masterful technique. Signor Friscoe does a whirlwind xylophone act that makes a real hit. The Pederson Bros. open the bill with an aerial act and the Lorraine Sisters close the bill with a variety of dances. Goldenburg.

EDMONTON, ALTA.: PANTAGES—Adonis and Company, a clever equilibrist has a neat act. Fannie Simpson and Earl Dean are a song and dance team. Rosa Valyda is a contralto with a fine choice. She sings artistically and has good songs. Arthur De Voy and Company in "The Peace Maker" offer a nice little comedy, very capably acted. Basil and Allen in "Recruiting," a funny comedy, went big. Harrington Reynolds and Company in "The Haberdashery" have pretty girls, a fetching display of lingerie, good comedy by Harrington Reynolds and good singing by Helen Thompson. Business big. Forbes.

INDIANAPOLIS: KEITH'S—Stella Mayhew easily held headline honors with her breezy, cheery style of singing and imitations and was ably assisted by Billie Taylor at the piano. The jazz comedy "On the Ragged Edge," written in rhyme is clever and unusual and was a hit. Powers and Wallace amused with their patter of folks back home in Georgia. The Ramsdells and Deyo presented a series of dance novelties that won applause. Garcinetti Brothers, novelty hat throwers, introducing a smart little Boston terrier, provided plenty of laughs. Swor Brothers, with their negro comedy; Loney Haskell, monologist, and Capt Gruber and his animal act made up a good bill. Kirkwood.

MACON: GRAND KEITH—Dorothy Doyle, Conley & Webb, Playmates, Alf Grant, Bob Tip & Co. Good houses for first half of week. Fritchie, Reynolds & White, "Through Thick and Thin"; Jim and Marian Harkins; The Three Danoise Sisters. Large houses for latter part of the week. Orr.

SAN FRANCISCO: ORPHEUM—Olga Petrova headed the bill with her act of beauty, color and song. Gene Greene's monologue and popular ditties earned him much applause. Ethel Clifton, assisted by John Storm and Company, appeared to good advantage in the clever playlet, "Diamond Cut Diamond." Brent Hayes pleased with his banjo act. Samstead and Marion's athletic novelty interspersed with song and story went well. The Three Stewart Sisters danced gracefully. Wilbur Mack & Company, and Montgomery and Allen were held over. The usual capacity business. Lasaux.

SEATTLE: MOORE—"Vie" Quinn and Company, the latest heard in jazz is the featured attraction at the Moore. Homer Miles and Company offer a sketch entitled "The Rough Neck," containing plenty of comedy and pathos. Ben Ryan and Henriette Lee appear in a comedy skit called "Hats and Shoes. Polly, Oz and Chick is a trio of two vocalists and a pianist, who present a pleasing program. Peters and Le Buff are trampoline artists and novelty bar performers. Nestor and Vincent present a juggling and balancing act. Helene Davis, the "overseas girl" in "Types Past, Present and Future," is very entertaining. Mendell.

PHILADELPHIA: KEITH'S—William Seabury's "Frivolics" is a beautifully staged dancing act which held headline honors on a very good bill. Lillian and Rose Stone, the Hope Sisters, and Elsie LaMont shared the applause with the star. Ciccolini, the handsome tenor, sang several operatic arias with much skill. His singing with himself (on an Edison record) was a pleasing novelty. Massenet's Eligie and the old favorite, "Dear Old Pal of Mine," brought the most applause. Emily Darrell chatted quite informally with "Charlie" Schrader, the orchestra leader, and amused with her hoarse singing. The House of David Band proved that they could play jazz music as well as look like a Danderine advertisement. They played "Dardanella," "Peggy" and "Rose of Washington Square," with an excellent swing that kept everybody's feet tapping in time. Their act practically stopped the show, even in the third place. Rome and Cullen danced neatly, and the smaller one's funny short legs caused much amusement. Buster Santos and Jacque Hays, the two extremes of figures, were a scream. Fenton and Fields in blackface pleased. The Curzon Sisters opened with a novelty of "Flying Butterflies." Margot and Francois closed. Conn.

PITTSBURGH: DAVIS—Miss Young was the hit of the evening when she presented a song revue. She was called back three times. For her third encore she sang "Cuddle Up," a new song by Harry Von Tilzer. Leon Errol ran second as the best entertainer. Cora Youngblood Corson and seven other horn blowers pleased. The Amoras Sisters pleased with singing, acrobats and kicking. Lloyd and Crouch held a Southern conversation and had the audience roaring. Swift and Kelly gave an interesting song and chatter sketch. Dorothy Brenner sang character songs with a snap and Harrah and Muiroy entertained on skates. Hal.

WASHINGTON: KEITH'S—Trixie Friganza and Florence Roberts head a bill of more than usual interest this week. Trixie's "Surprise Party" was well liked and she received a number of encores. Miss Roberts offered "Blindfold," a one-act comedy, adapted by Rupert Hughes. She is supported by Fredrik Vogeding. Next in order is the House of David Band. Their act went over big.

Georgia Campbell, without her sister this time but assisted by three gentlemen of good voice, offered "Capers of 61," an act of unusual beauty and charm.

The Stantons had an amusing line of patter that went over. Harry Mayo, in "A Knight of the Road"; Wood and Wyde in "A Satire of Greenwich Village"; John S. Blondy and Bro. and the Earles closed the bill. Weimer.

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